

PATRONIZED BY THE QUEEN.



No. 649.

Vol. 55.



THE

LADIES' MONTHLY MAGAZINE,

LE MONDE ÉLÉGANT,

OR

THE WORLD OF FASHION,

A JOURNAL OF THE COURTS OF LONDON AND PARIS,

Fashion, Polite Literature, Beaux Arts,

JANUARY, 1878.

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"THE WORLD OF FASHION" contains seven plates of Fashion, viz:—five beautifully engraved and colored Plates from original designs: one outline plate showing the reverse views of all the costumes: one plate of Models for cutting out; and two Full-sized Patterns, cut out on thin paper. The Letterpress contains full descriptions of all the Costumes, Millinery, Patterns, &c., with ample and reliable information of all the changes of Fashion, in addition to Literature, Poetry, Reviews of the Opera, Theatres, &c., &c. The direction of each portion of the Magazine, is entrusted to the Highest Authority in that special department.

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January 1878

Plate 1

Le Monde Élegant





January 1873

Le Monde Élegant













January 1878

Le Monde Élegant

Paris



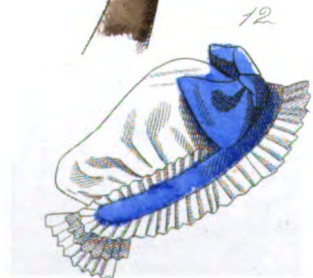
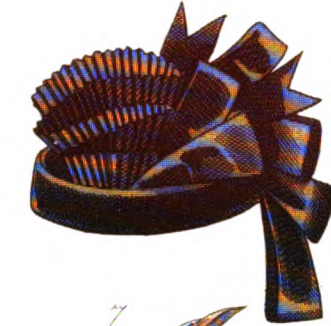
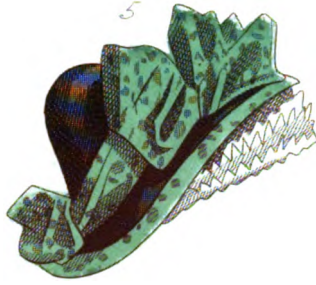


January 1873

Le Monde Elegant







January 1878

Le Monde Élegant

Page 5





# REVERSE VIEWS OF OUR PLATES OF COSTUMES.

PLATE 1.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 2.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 3.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 4.



Fig. 1.

Fig. 2.

Fig. 3.



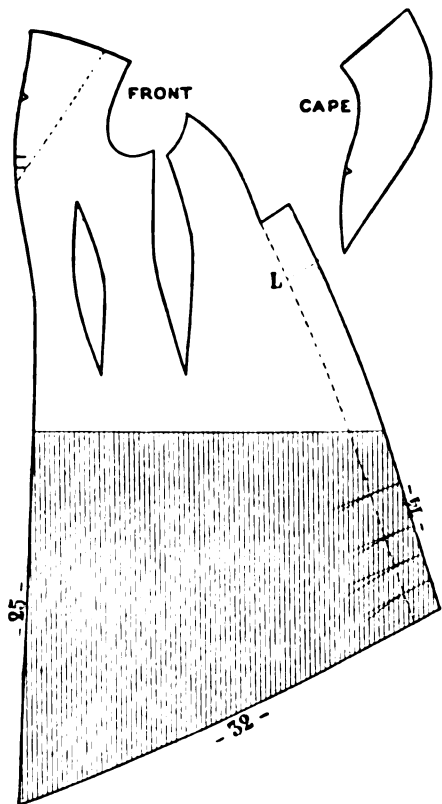
GILET

Middle of Front on a folded edge



FRONT

CAPE



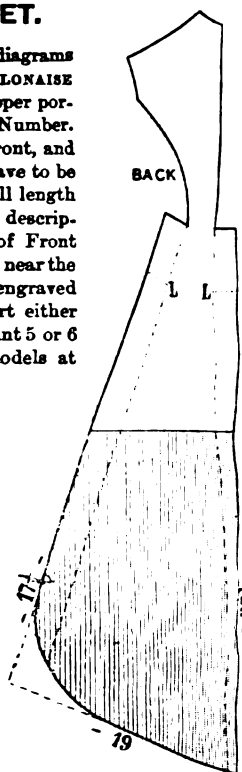
## POLONAISE A GILET.

These five small models or diagrams show the complete form of the **POLONAISE A GILET**, of which we give the upper portion full-sized with our present Number. The shaded parts of the Gilet, front, and back, show the portions which have to be added in order to complete the full length of the pattern, as explained in our description on page 2. The side seam of Front must be slightly pleated or draped near the bottom of skirt as shown by the engraved lines. The back pleats may start either from the waist level, or from a point 5 or 6 inches lower, as shown by the models at L. L. L.

SLEEVE

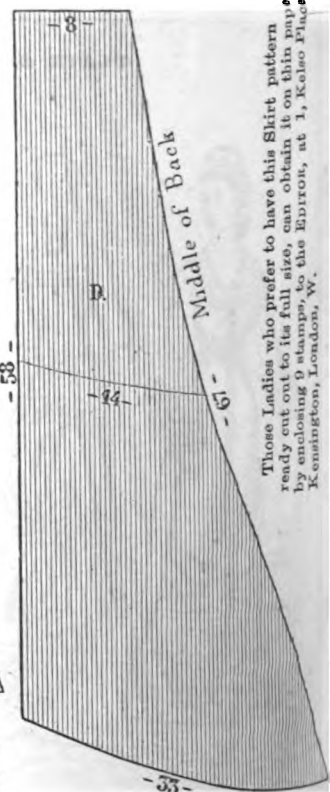
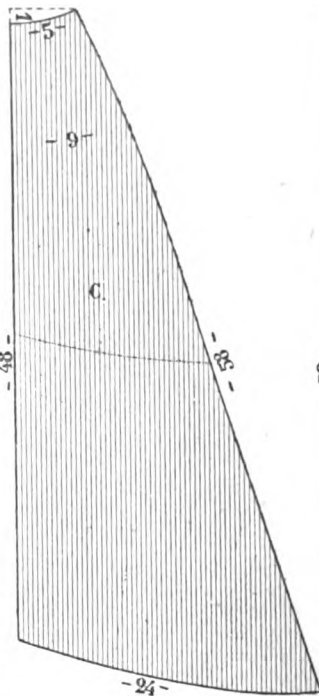
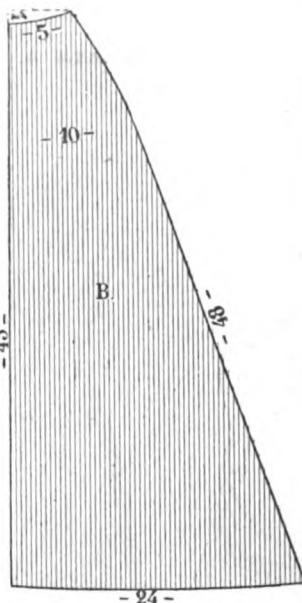
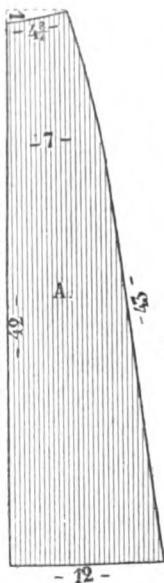


BACK



## THE MARQUISE TRAIN SKIRT FOR A BALL DRESS.

Middle of Front



Those Ladies who prefer to have this Skirt pattern ready cut out to its full size, can obtain it on this paper by enclosing 9 stamps, to the Editor, at 1, Kensington Place, Kensington, London, W.

The above models give the pattern of the new **MARQUISE TRAIN SKIRT**; all the dimensions being marked in inches so that every lady may easily cut this elegant pattern out to its full size. A is the front breadth: B is the first side breadth: C the second side breadth: D the back breadth. To cut out to the full size, take a large sheet of paper (a newspaper will do) and an inch measuring tape: starting from the corner, for the first breadth A, mark down one inch for the slope of top, and 42 inches for the full length: mark 4 1/2 for the width at top, 7 inches for the width across the hips, and 12 inches for the width at bottom: make the side seam 43 inches long, and then cut out the paper pattern with the scissors. The same for B, C and D. In fig. D, the top is drawn square, and the width, 14 inches, is to be measured across at half the depth of skirt. The dotted lines across the middle of breadths C and D, show the places where the flounces or frillings usually commence.

THE  
*Ladies' Monthly Magazine,*  
**THE WORLD OF FASHION.**

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 649.

JANUARY, 1878.

VOL. 55.

ADDRESS TO OUR READERS,  
ON THE OCCASION OF COMMENCING OUR FIFTY-FIFTH YEAR.

IT is with great pleasure that we are able to inaugurate the commencement of our FIFTY-FIFTH VOLUME by calling the attention of our readers, not only to the enlargement in the size of our Magazine, and to the addition of another page to our letterpress, but also to the introduction of an entirely new feature into our Journal, in the shape of a plate containing Models or diagrams, enabling our readers to cut out skirts, Polonaises, and other patterns, the large size of which prevents them being included in our regular series of cut out paper models. We have been induced to add this plate, on account of the great difficulty experienced by Ladies in obtaining reliable and good fitting patterns even at a high price, and by the worthlessness of most of the cheap patterns now issued to the public from various sources. This plate will also, as occasion requires, give simple instructions for enlarging and decreasing the sizes of our patterns, as well as the best methods of measuring and cutting out.

The outline plate of back views has given so much satisfaction to our readers, and has proved to be so practically useful, that we shall in future print it separately by a new patent process, instead of including it among the pages of our letterpress.

The "WORLD OF FASHION" is the oldest established Journal of Fashion, not only in England but in Europe, and has the widest and most extensive circulation, a circulation which has gradually and steadily increased during fifty four years, a fact which is itself the best proof of the success which has attended the efforts of the Proprietors to follow the progress of the age, and thus to render the Magazine, year by year, of more and more practical value to its subscribers.

Private families take the "WORLD OF FASHION," because they know it may be consulted with certainty and confidence upon all matters connected with dress, and because they see at a glance what styles are in accordance with the Fashion of the day, and what colors will be in harmony and good taste: while the full-sized patterns give them an exact idea of the latest forms combined with the most correct fit.

Dressmakers purchase the work because they find in it the fullest and most reliable information on all subjects connected with Fashion, and because experience has shown that all their customers wish to see a publication which contains so many styles, and in which the harmony of the various parts which compose the Toilette are so clearly and correctly indicated.

It has been often remarked that the "WORLD OF FASHION" holds the same prominent position among Fashion Journals, as that held by the "Times" the "Telegraph" and the "Standard" amongst the Daily Press, and indeed it must be allowed that there are many points of resemblance in the principles upon which all these journals are conducted. The proprietors of each spare neither trouble nor expense in order to obtain the latest intelligence; they always employ in every department the highest talent that can be procured; and they give the largest amount of useful matter that is consistent with a moderate profit and with the consequent permanence of the Journal. Since the first numbers of the "Times" and "The World of Fashion" were issued, hundreds of Newspapers and Fashion Magazines have been started, carried on, and disappeared, while all these publications are still flourishing and improving, and every year sees an increase in their subscribers, an increase obtained without puffing or canvassing, and which is therefore the truest sign that they possess the Public confidence.

There are many causes which may lead to the decline and fall of a Fashion Journal. Some publications commence by issuing an amount of matter that cannot possibly pay, depending for profit on making an increase in price or a reduction of quantity after they have been established a few years. Other journals altogether give up any idea of profit from their sale, and depend solely on what money they can obtain from advertisements, or from selling patterns and goods of various kinds to their readers. Others depend on filling their pages cheaply, by reprints or casts from Continental journals, unaware that styles designed purely for Continental circulation are not suited to the elegant and quiet taste of English Ladies. These principles however, have never gained any permanent success, even when large sums have been spent in puffing and pushing the sale, while our modest Journal, conducted on what we believe to be true and sound principles, has enjoyed a continuous success which is the most certain test of real merit, and has attained a length of existence hitherto unparalleled, among the class of publications to which it belongs.

THE EDITORS.



## Observations

### ON LONDON AND PARISIAN FASHIONS.

As the Winter advances, a warmer style of Pelisse becomes necessary for outdoor wear, and fur trimmings, and small double or treble capes have accordingly made their appearance. The fur is generally arranged in bands of moderate width; and is accompanied by narrow braid arranged either in rows or imitating small tabs with buttons.

There is no change in the form of *Pelisses* or *Paletots* from that described in our last month's Number; they always have the skirts long and almost without fulness: they are tight-fitting or nearly so: the sleeves are generally of the coat shape, though a few Ladies adopt the wide *Pagoda* sleeve, trimmed with fur at wrists; plain cloth and *Matelasses* are the favorite materials, the trimmings are fringe and *passementerie*.

On our first plate we give a very light and elegant *Pelisse*, suited for moderate weather, the silk *gilet* and *revers*, and the rich *agraffes* of *passementerie* give it a very stylish appearance.

Dress skirts are made with long trains for the carriage, for indoor wear, and for evening Costume: for walking dress, trains are of very moderate length. The bottom of skirts are always trimmed by flounces arranged with more or less fulness.

The Robe or Polonaise, cut *en Princesse* without a seam across the waist, still keeps its leading place in Fashion. It is made very long and with much less fulness in the skirt than last season. The latest novelty in this style is the *Polonaise à Gilet*, of which we give the full-sized pattern with our present Number.

For Dinner dress, the *Robe Princesse* and the *Corrage Quirasse* are equally fashionable, and are often made with *Plastron* or *Gilet* at front. They may be made *en berthé*, or with the *Watteau* opening at back and front, like our second full-sized pattern: silks of light but not brilliant colors, are the favorite materials; white lace is the most fashionable trimming.

Ball dresses are very elegant in style; they are generally made of bright colored silk, and white muslin or *tulle* and trimmed with white lace and flowers somewhat sparingly used.

We will conclude by a few remarks on the quantities of material required for the present styles of dress. In the best materials, the width will be about 48 inches, and with this width, a long *Polonaise Princesse* will require at least 5½ yards. For a complete Costume, com-

prising an under skirt trimmed at the bottom, and a long *Polonaise Princesse* draped *en tablier*, about 11 or 12 yards will be required, according to the quantity used for trimming.

## THE FULL-SIZED PATTERNS.

All allowances necessary for seams, are already given to these Patterns, so that seams NEED NOT be allowed for in cutting out, except in materials that require extra wide turnings in.

The Patterns are all suited for Ladies of medium height and of proportionate figure: measuring 34 inches round the chest and 24 waist, unless otherwise stated in the description.

The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the Editor will be happy to supply the deficiency post free, during the month after publication, on receipt of a letter or post card addressed to him at 1, Kelso Place, Kensington, London, W.

Our first full-sized pattern (cut in white paper) is the very novel and elegant *OLONAISE A GILET*, which is represented on the second figure of our second plate: it is for a lady of good figure and medium height, measuring about 35 inches round the chest. The pattern consists of five pieces, viz: *Gilet* or *Plastron*, front (which has the sidepiece cut in one with it), cape, back, and sleeve; the projecting piece at the back of sleeve and the line of pricking across the elbow, show the shape of the sleeve for the dinner dress, pattern No. 2.

The seam which joins the *gilet* to the front is marked with two cuts: the straight edge or centre of *gilet* should be laid on the folded edge of material, so as to have no seam. The puffs or flares that have to be taken out on the chest and under the arms, are indicated by pricking, and the skirt pleats at side seams and middle of back, are also indicated by pricking.

The size of our paper would not allow us to give the full lengths either of *gilet*, front or back. The *gilet* will require lengthening 17½ inches at bottom: the front will require lengthening 25 inches at the side which joins to the *gilet*, and 14 inches at the side seam; the back will require lengthening 23½ inches in the middle, and 17½ inches at the side seam, the bottom corner of side seam being rounded off as shown by the back view on plate 6.

The exact manner of lengthening these pieces, and their widths at bottom when lengthened, will be better understood by referring to the small models of this *Polonaise*, which are placed at the top of our 7th plate: the shaded parts are those to be added.

The size of this pattern may be enlarged in a very simple manner: make the *gilet* half-an-inch wider all down; add ½ inch all down the middle of back, and hollow out the bottom of armhole about ½ an inch. This will make the pattern suitable for a lady measuring 36½ inches round the chest.

Ladies who would prefer to save themselves the trouble of lengthening, may obtain this pattern already cut out in its full size by enclosing 5 stamps to the Editor at 1, Kelso Place, Kensington, London, W.

Our second pattern is a very elegant *WATTEAU CORRAGE FOR A DINNER DRESS*, as shown on fig. 2 of plate 3: all the pieces are cut out in blue tinted paper, except the sleeve, which is to be cut from the upper part of the sleeve of the first pattern. The body of this pattern consists of front, sidepiece of front, back and sidepiece of back. The seam which joins the front to its sidepiece is marked by one cut, and the seam joining the sidepiece of back to the back is marked by three cuts. This is a most useful pattern, and from its numerous seams may easily be altered so as to suit any figure. To enlarge it, add a little more width all along the front edge, the middle of back, and the seam under the arm, and deepen the armhole a little. To decrease the size, cut the pattern a little narrower at the places we have named, and cut the bottom of armhole a little higher.

## Description Of the Plates of Costumes.

### PLATE THE FIRST.

#### YOUNG LADY'S EVENING COSTUME.

Fig. 1.—Dress of white muslin, and of sky-blue silk: the underskirt which is of the muslin, is trimmed at bottom by two flounces: *corsage* and open *tunique* of the silk, the *corsage* is open *en cœur*, and meets only on the chest: it is partially covered by large square-shaped *revers*, edged by narrow white lace; on the chest is a group of bows; the entire *tunique* is edged by narrow lace, and at the sides are bows, placed on the edges of skirt, the open space in front is filled in by a round draped *tablier* of white muslin studded with buttons and having the side edges attached to those of the *tunique*. The sleeves form puffs edged by narrow lace. For back view see plate 6.

#### COSTUME FOR HOME.

Fig. 2.—Dress à deux jupes: the under-skirt is of very dark brown silk, and is trimmed at the bottom by a fluted flounce headed by a festooned frill: the upper skirt and *corsage* (*Princesse*) are of a speckled woollen material, of a lighter shade of brown. The fronts close by buttons, and the bottom edge is finished by two rows of braid: the front and sides are slightly draped, the skirt being caught up *en bouffant* at back, where it is arranged in cross bands, finished by the braid, and accompanied by loop and ends of broad ribbon of the color of the underskirt. At right side is a *papillon* bow of the dark ribbon. The top of *corsage* is trimmed by a collar of the two materials, and the sleeves have broad cuffs in accordance. For back view see plate 6.

*This Robe Princesse may be cut from the first full-sized pattern for March last, by lengthening the skirt considerably, and adding pleats to back and sidebody so as to produce the fulness shown on the back view of this figure.*

#### PROMENADE COSTUME.

Fig. 3.—Dress à deux jupes of lavender striped silk: the underskirt is without trimming; the bottom portion of upperskirt is open at the sides, the front being slightly draped; the bottom is edged by a frill headed by a *biais* band: tight-fitting *Pelisse* of black *Matelassé* cloth; the front forms a *gilet* of black silk, and closes by a double row of buttons; the *gilet* is crossed near the bottom and on the chest by festoons formed of silk cordings, terminating by tassels and rosettes of *passementerie*: the bottom is finished by tassel-fringe, and the sides and back are ornamented by triangular shaped pieces of silk with cords and tassels: at back of waist is a similar ornament on the chest, the *gilet* is enclosed by *revers* of silk, forming also a square at back, and at front of neck is a small pointed collar; the sleeves have

fancy cuffs finished by tassels. Chapeau of grey felt. For back view see plate 6.

*This Pelisse may be cut from the first full-sized pattern for October last, by lengthening the skirt, taking out puffs or fishes in front, and narrowing the back and sidebody at waist, so as to make the pattern closer fitting.*

*These Costumes are from the VILLE DE PARIS.*

### PLATE THE SECOND.

#### PROMENADE COSTUME.

Fig. 1.—Dress of pale green silk: the bottom of skirt is trimmed by a kilted flounce partially covered by pointed tabs, above which are two upright frills. *Pelisse* of black cloth; it is partially tight-fitting, and the bottom is trimmed by tassel-fringe with a fancy heading, and by a band of brown fur surmounted by several rows of very narrow black braid; the fur is continued up the front opening. The upper portion of the *Pelisse* is covered by a triple cape, surmounted by a fur collar forming points in front: the sleeves have pointed cuffs edged by fur and accompanied by rows of the narrow braid. Black velvet Bonnet with soft crown of pale green velvet. For back view see plate 6.

*The pattern of this Pelisse may be cut from our first full-sized pattern for October last, by lengthening the skirt and adding three capes.*

#### COSTUME FOR HOME.

Fig. 2.—Dress à deux jupes of a gray speckled woollen material called *neigéuse*: the bottom of under skirt is trimmed by a flounce arranged in groups of small hollow pleats, alternated by plain spaces. Upper skirt and *Corsage en Princesse*; the front forms a *gilet* extending nearly to the bottom of skirt, it is enclosed by bands of brown satin, and is studded by buttons of the same material: the bottom portion is slightly draped and is crossed by two bands of the satin. At each side of the *gilet* the skirt forms points extending rather below the *gilet*, the side of skirt being caught up and fastened by groups of bows of satin, which also serve to raise the back in a rounded or festooned shape thus forming a small *bouffant*: the entire skirt is edged by tassel fringe, headed by a band of brown satin: the upper portion of *corsage* is covered by a *Pelerine*, round at back and terminating at the sides of front in points, which enclose the *gilet*: the top of *gilet* is crossed by two bands of the satin headed by an upright frill: the *Pelerine* is edged by a very narrow frill accompanied by a band of satin: the sleeves have fancy cuffs finished by buttons, bands, and narrow frills. For back view see plate 6.

*We give the full-sized pattern of this elegant Polonaise à Gilet.*

#### PROMENADE COSTUME.

Fig. 3.—Dress of a very light drab speckled woollen material (*neigéuse*) the front of skirt is trimmed at the bottom by a broad flounce surmounted by two narrow ones, the uppermost



being put on with an upright heading: the back is trimmed near the bottom by a broad *fluted* piece of stuff finished at the lower edge by a double frill, and at the top by a single frill only. Mantle of black cloth, fastening by buttons at the left side; the opposite side of front being ornamented by a corresponding row of buttons: the edges of opening are bound by black velvet, and the sides of the garment are trimmed by three pointed bands each formed of several rows of very narrow velvet ribbon, the bands are of graduated widths and are each finished by a button, the mantle has large loose sleeves ornamented by similar bands and edged by black fur, by which the bottom of the garment also is trimmed. The upper portion is covered by a double cape trimmed by bands formed of rows of narrow velvet ribbon, placed close together and finished in accordance with those on the skirt and sleeves. The neck is encircled by a band of fur. Chapeau of black and of lavender velvet. For front view see plate 6.

These Costumes are from the MAISON DE LA PAIX.

### PLATE THE THIRD.

#### DINNER TOILETTE.

Fig. 1.—Dress à deux jupes of light Havannah-colored silk, and of apricot silk: the under skirt is of the light Havannah silk, and is trimmed at bottom by two *fluted* flounces and by a flounce of white lace. The upper-skirt and *corsage* (*Princesse*) are of apricot silk, the skirt is edged at front and sides by a flounce of white lace headed by a woven band of yellow silk; the back of skirt is cut across near the centre, in a slanting direction from left to right, and the lower portion is gathered in and is also drawn together near the bottom to form a train which is ornamented in the middle by frills of the Havannah silk and of white lace; the upper portion of skirt being caught up *en bouffant* and fastened at each side by a group of bows of light Havannah ribbon, the right hand bow being placed much lower than the bow on the left hand, as shown by front view on plate 6: this portion of skirt is edged by a flounce of white lace headed by a woven band; the front is ornamented by a spiral trimming of lace, and the *corsage* which forms an open square both at back and front, is trimmed by white lace headed by the band. The sleeves are rounded and slightly open at backs of wrists, and are finished by frills of Havannah silk edged by narrow lace; at the backs are bows, and the sleeves have fancy cuffs of the dark silk edged by yellow bands. For front view see plate 6.

#### DINNER COSTUME.

Fig. 2.—Dress of white muslin and of *mauve* silk. The bottom of skirt is trimmed at back by three and at front by two flounces, the whole headed by one of white lace: above these flounces, the skirt forms in front two draped *tabliers*, each edged by a similar flounce headed by a band of *mauve* silk, the upper flounce

and band being rather the narrowest. The back of skirt forms two *pièces bouffantes*, the lower piece finished in accordance with the *tabliers* described, and the upper piece edged by narrow lace. At the sides of the skirt are broad bands of mixed *mauve* and white silk, edged by very narrow quillings of white muslin, with lace added at front sides. *Corsage Cuirasse* of *mauve* silk, edged by a frill of white lace, headed by a band: the centre of front is trimmed to form a *gilet* closed by buttons and enclosed by frills of white lace with *rouleaux*. The *corsage* forms both at front and back an open square, the sides being partially high; the whole is edged by a double frill of white lace, excepting the *gilet* which has only one frill accompanied by a small *bouquet*. The sleeves are open and rather short and are finished by frills of lace headed by graduated bands of the mixed silk edged by *rouleaux*. For back view see plate 6.

We give this *Corsage* full-sized, with our present Number.

#### DINNER COSTUME.

Fig. 3.—Dress à deux jupes of green shaded silk. The bottom of under skirt is trimmed by three flounces which are slightly festooned at the sides: the upper-skirt is joined to the bottom edge of the *corsage cuirasse*. The back forms a rounded *pièce* arranged *en bouffant*, and the front forms a narrow pointed *tablier* to which the edges of the back portion of skirt (just described) are sewn, the bottom of the *tablier* extending below them; the *tablier* is edged by a band of black velvet ribbon with a frill of narrow lace, and this trimming is continued up the sides of front of *corsage*, which closes by buttons; the back of skirt is edged by a flounce of white lace, headed by a band of black velvet ribbon, and the *bouffant* is supported by broad draped bands of similar ribbon forming towards the left side loops and a floating end; these bands start from the sides of the *tablier* and near the bows are folds of lace forming a sort of *eventail*: the *corsage* is cut very low and is hollowed out both at front and back, the upper portion being filled in by folds of white muslin: the sleeves form puffs of the silk, and on the shoulders and chest are bows of black velvet ribbon.

This *Corsage* can be cut from our second full-sized pattern for June last.

These Dinner Toilettés are designed by MADAME BREANT CASTEL.

### PLATE THE FOURTH.

#### BALL COSTUME.

Fig. 1.—*Princesse* Dress of pale grey muslin; the front and back of skirt are composed of distinct portions joined at the sides; the bottom of front is trimmed by two narrow flounces, above which are two round draped *tabliers* edged by flounces of black lace; the upper flounce finished by a *papillon* bow at each side: the dress closes in front, to the extremity of the first *tablier*: the back forms pleats just below

the waist, where it is crossed by a band of black velvet, with bows, this part of the skirt is cut open at the bottom, up to about a third of the entire depth, the edges are finished by narrow black lace and the skirt is drawn together and fastened at the summit of opening by a group of bows and short ends of the velvet. The top of *corsage* is slightly hollowed out both at back and front and in trimmed *en berthà* by black lace: the sleeves form puffs. For front view see plate 6.

## BALL TOILETTE.

Fig. 2.—Dress *à deux jupes* of white muslin and of rose-colored silk: the under-skirt is of white muslin and is trimmed at bottom by groups of flounces (three in each group), separated by groups of *flûted* folds arranged perpendicularly: the upper-skirt is also of white muslin: it is edged by a flounce of white lace, and is caught up and fastened at back, the front and sides forming a draped *tablier*: starting from beneath the back of upper-skirt, a large piece of rose-colored silk partially covers the back of underskirt: it forms a point at back and at sides and is edged by a flounce of white lace headed by a *biais* band of muslin, it is fixed at sides by sprays of flowers and foliage placed on the upperskirt. *Corsage* of rose-colored silk, the sides are prolonged to form points, the back also forming a point, the whole finished by *biais* bands of white muslin which are carried along the sides of back, disappearing under the *berthà*-trimming of silk and lace by which the *corsage* is finished: a flounce of white lace completes the trimming, the sleeves form puffs of white muslin, and on the chest is a group of flowers. For back view see plate 6.

## BALL COSTUME.

Fig. 3.—Princesse Robe of sky-blue silk and of white muslin: the front portion is of silk and is closed by buttons to about half its depth, from whence to the bottom, the silk is divided in the centre and forms two broad tabs or bands, the open space being filled in by frills of muslin and of lace; the sides and back of skirt are composed of broad bands of silk divided by spaces covered by flounces of muslin and of lace, with draperies of blue silk, the skirt forms a train; the two back bands disappearing beneath a *bouffant* of muslin, which is continued to form the centre of back of *corsage*, at the sides of the *bouffant* and under it are sprays of yellow flowers with foliage. The *corsage* forms an open square both at front and back, and is covered by silk forming points and lapels, these surmount the sleeves which are composed of puffs of muslin: those portions of the dress which are of the silk, are each edged by a *rouleau* of white muslin, to which is added on the *corsage* a narrow frilling of the lace. For front view see plate 6.

The skirts of these Ball Dresses may be cut from the skirt model on plate 7.

These Ball Dresses are designed by MADAME GILBERT, Rue de la Paix.

## PLATE THE FIFTH.

No. 1. CHAPEAU of light grey felt, the brim is edged by a narrow *flûted* frill of white muslin, and the inside of front is trimmed by a full *râche* of lace: the crown is enclosed by a drapery of white lace which forms puffs at front and at back, from whence starts an open loop of grey silk, this is to be attached under the chin and finished by puffs and ends of the lace. MDME. ANDRÉE.

No. 2. BONNET of brown felt trimmed at front and back by green foliage: at sides are chains of bows and bands of black ribbon which also forms *brides*: at back is a curtain of black silk fringe with a fancy heading. MESDAMES. BRIE ET GÉOPHIN.

No. 3. HAT of grey felt; the brim, which curves slightly, is bound by black velvet, at front of crown is a large group of bows of black velvet ribbon, which also forms a band at left side: starting from the bows, a black ostrich feather is carried along the right side to the back. MDME. BONDY.

No. 4. MORNING CAP of thick white muslin: the crown forms an elongated puff, and at back is a curtain edged by a frill of lace, and surmounted by bows and short ends of pale yellow ribbon: the lace frill forms a border round the cap, and a rosette at front, accompanied by bows and ends of the ribbon. MAISON CAPRICE.

No. 5. CHAPEAU of black felt, the brim is edged by a band of green shaded ribbon and the inside of front is trimmed by a thick *râche* of white lace: the crown is encircled by a draped band of the green silk, which forms in front a group of very large bows, and at back a puff. MDME. BOIREAU.

No. 6. TOQUE of black silk, having the brim covered by black velvet, the crown is partially covered by a profusion of loops and short ends of black ribbon, and at right side near the front, is a *flûted* frill of ribbon arranged in spiral folds. MADAME ANDRÉE.

No. 7. High-crowned HAT of black felt: the brim is bound by striped black and light Havannah silk, which also forms a folded band encircling the crown, accompanied by a black curled ostrich feather trimming; at left side is a large group of bows of the silk, above which appears a blue and brown wing feather. MDME. BAYARD.

No. 8. TRIMMING for a *corsage*: it is composed of white muslin arranged *en draperies*, edged by lace, and caught up at intervals by bows of blue ribbon: it crosses in front, where it forms two diamond-shaped points. MAISON CAPRICE.

No. 9. BONNET of blue silk: the crown is partially covered by a drapery of black spotted net edged by a frill of lace, and by an ostrich feather and an *aigrette* starting from bows at right side. *Brides* of blue silk. MESDAMES BRIE ET GÉOPHIN.

No. 10. CHAPEAU of black felt: the crown is enclosed by a thick cut *râche* of crimson silk, and at back are loops and a floating end of black ribbon; the inside of front is trimmed by the *râching*, and at sides by a narrow edging of white muslin. MDME. BOIREAU.

No. 11. BONNET of brown felt: the edge of brim is bound by brown silk of a rather deeper shade, and the inside of front is trimmed by a rolled band of similar silk. A draped band of the silk crosses the bonnet, and at right side is a feather of the same color: at back is a *flûted* curtain headed by a band of silk which also forms *brides*. At right side of the curtain are small bows of the silk. MDME. BONDY.

No. 12. MORNING CAP of white opaque muslin: the crown forms a puff and is edged by a *flûted* frill with a heading and a band of pale blue ribbon: in front are bows of the ribbon, and at back is an *éventail* of the *flûted* muslin. MAISON LESIRE.



## FOUR FAIR NIECES.

*By the Author of "Basil Raymond's Wife,"  
"My Railway Adventure," &c., &c.*

## CHAPTER I.

They were not all sisters. Two were the daughters of my only brother, two the children of my only sister. Two were penniless, two were well portioned, and all were orphans. My brother's children had been with me from childhood, my sister's heiresses came to me from a fashionable finishing school in early womanhood.

There was no disparity in their ages, only four years existed between the eldest and youngest of them. They were all lovely girls, and the charms of Mr. Desmond's nieces had attained more than local celebrity.

Before I begin to describe the events which had the effect of scattering this quartette, let me try to recall them as they often looked in that bright summer which followed the coming of my sister's children to my home from their London school.

\* \* \* \*

This is the picture I see.

Beatrice Harcourt, my eldest niece, stands on the lawn caressing a cockatoo, which is climbing on its brass stand under the chestnut tree. She is tall, dark-haired and dark-eyed, with a quiet sleepy look on her face, a look that deceives one who first sees her, but never again imposes upon those who have watched it change to scorn and anger as we have already done.

Sitting on a rustic bench under the same chestnut shadow, is her sister Christina. She too has dark hair, but the eyes she lifts now and then to smile at me are a sweet soft grey. There is such grace in her form, such refinement in her manner, as are not often seen. She is sewing in that quiet, persevering way by which so much is accomplished without apparent effort, yet in spite of her toil she has time now and again to pat the head of the big black retriever which is resting on her knee.

Sharing the rustic seat with her cousin Christina is Dora Desmond, next in age to Beatrice, and my brother's elder daughter. She is fair, but is inclined to a more pronounced comeliness than is lovely in a girl of her age. Her brown locks show less careful arrangement than do the tresses of her companions, and in lieu of work, a novel occupies her hands and thoughts this sunny afternoon.

Jessie, my fourth niece, completes the picture. She is sitting at my feet as I lounge in

my favorite chair in the porch. Her chestnut curls are her mother's curls, her deep blue eyes are her mother's eyes, that mother who was my first love,

*"My love who loved me years ago!"*

before my stalwart soldier-brother unwittingly won that over-childish heart from me. Ah well! both soldier and soldier's bride found a grave in a far off land, and their children were left a sad and solemn legacy to me. I tried to be to them instead of the parents they had lost, you will hear, my readers, how I succeeded.

My nieces were acknowledged to be alike lovely, even I admitted that, but their mental and moral differences were left to my old bachelor eyes to discover. In the early days of their residence with me, these distinctions formed food for much thought in my mind.

Beatrice, mentally as well as physically, resembled her father, one of the proudest of the "proud Harcourts." A languid indifference marked her usual manner, but it was often and quickly changed to passionate scorn when offence was given, when her plans were interfered with, or her liberty of action controlled. She was proud, almost vain, but such feelings were excited less by her beauty and wealth, than by her high estimate of good birth and worldly position.

Dora Desmond was gentle and complying in all cases where her ease was not endangered; quickly moved to compassionate tears at tales of sorrow, but rarely eager to offer assistance; always amiable if allowed to take life in her own way,—a way however which was not always right in my eyes.

Christina was good. Good to us at home, for whom her smiles made sunshine: good to her equals by reason of the talents so pleasantly and modestly used; good to the poor, who looked for her coming as for the radiant presence of an angel; good to all for her enduring love, her flawless charity, her lovely self-forgetfulness. Yes, God bless her, Christina was good.

And Jessie, what of her? less haughty than Beatrice, less selfish than Dora, less good than Christina, she had one thing which they all lacked—tenderness. Tenderness like that of a dove, a fawn, or any such young thing, a tenderness that trusted all the world, an ignorant feeling, which hoped all things, and believed all things. Oh! my Jessie!

## CHAPTER II.

For one bright unruffled summer, my four fair nieces remained with me, brightening my bachelor home by their loveliness, and adding

a zest to my life by making me share in their simple pleasures; but with the reddening leaves of Autumn a change came, and one of my birds showed unmistakeable signs of an intention to quit the nest I had made for them.

I had long, but vaguely, looked forward to the time when they must leave me, but more especially since my sister's heiresses came to Cloverbridge. Beatrice was so beautiful, and Christina so good, that these charms, added to their ample fortunes, would I doubted not, soon cause suitors to assemble.

Though we lived in a country town, society was by no means scarce, and we were within easy distance of several county families, upon whose male members I had kept an attentive eye.

But while I was speculating on the matrimonial prospects of my rich nieces, I was asked for portionless Dora Desmond.

The suitor was a neighbouring squire, and was a rich man; considerably older than my niece but evidently attached warmly to her. I had an interview with Dora before giving Mr. Gresham my final answer.

"The question is, Dora," said I after a few preliminary observations, "can you love a man so much older than yourself?"

"Oh yes! I think so."

"It is not a question of thinking, Dora. Your whole future happiness is at stake in this matter."

"He is very fond of me," she answered.

"I know it, and for that very reason you should hesitate unless you can reward his devotion by an equal affection."

She paused a moment before replying.

"I think, uncle," she said slowly, "women need not love so much as men."

A pang shot through my heart, as lifting her eyes to mine, I caught a faint reflection of her mother's look on that far off day when she told me that she loved my brother best.

"Women need not love as much as men." God knows many do not.

The interview was not wholly satisfactory to me, but it ended in my consenting to an early marriage. The mature lover was eager for his bride, and I could not conceal from myself that Dora was impatient to exchange the simplicity of Cloverbridge for the splendid ease of Ollerton Hall, with its carriages, horses, servants, and all the means and appliances to a luxurious life.

The Wednesday in Christmas week was chosen for the wedding, and Dora Desmond became Mrs. Gresham accordingly. It was a

simple bridal, befitting, according to my old-fashioned notions, the portionless girl, who had only herself to give to a generous husband. Her sister and two cousins were the bridesmaids, and only the vicar, and the best man joined us at breakfast.

"The happy pair" according to newspaper parlance "left Cloverbridge Station at 3 p. m. for London, en route for the continent."

The same night when our guests had departed, I said goodnight to my three nieces, and betook myself to the library, to indulge in a favorite book for an hour before going to bed.

I had not read long however, before I heard a gentle tap at the door, which being answered, Christina entered. Her smart bridesmaid's dress was replaced by a blue dressing-gown; her dark hair hung unbound falling lower than her waist,

"Christina!" said I in surprise, for it was not the custom of my nieces to pay me nocturnal visits. She came to my side, and said,

"I want to talk to you for a little while, dear uncle."

"Say on, Christina."

"We shall miss Dora, shall we not?"

"Is that the weighty question which I must help you to resolve?" said I, smiling at her irrelevant manner.

She paused, twisting the tasselled girdle of her gown and seemed unable to speak again.

"Of course we shall miss her, dear," I said, "but her sister and I must necessarily do so more than you or Beatrice, who have scarcely known her a year."

"Yes," she answered absently.

"But you must help us to bear the loss," I continued cheerfully, "and as for me, I shall henceforth expect three nieces to discharge the duties of four." Again she looked down, and a bright color dawned in her cheek.

"But,—uncle" she began.

A sudden pang hurt me, a sudden fear took possession of me. I had not greatly grieved at parting with Dora, but if Christina, my good Christina, were to go, what would the house do without her?

I rose and put my arm round her.

"My child," I said gravely, "you have something to tell me. Confide in me, dear Christina, I am as a father to you now and always."

She plucked nervously at the buttons of my coat, and paused. How different was her manner from the calm business-like demeanour of her cousin Dora when I sought to gain an insight into her feelings.

"Who is it?" I whispered.



Presently I heard her murmur,  
 "You lately said goodnight to him."

"Not Captain Emsby," said I, referring to the best man.

"No! no!"

Then the truth came out. Our vicar loved Christina, and she had accepted him, subject to my approval. A crowd of thoughts rushed through my mind. How blind I had been! Did I not know there had been district-meetings, choir-practising, harmonium-playing, church-decorating, &c., &c. and yet I had not suspected.

If I was surprised when Dora's suitor came a-wooing, much more astonished was I to find that my Christina was to become the light and gladness of a good man's home. But for all my surprise, I kissed and blessed her, knowing well that her choice had fallen on one who was worthy even of her.

One practical remark I felt constrained to make even while giving my full and free consent.

"You know, dear, Mr. Chartres is not a rich man, and your fortune, I do not speak of your attractions, might warrant your looking higher."

"Uncle," she gently said, "I could not look higher, he is a good man."

"I know it, dear, but—"

"No buts, dear uncle. I am content, and henceforth my fortune will be a priceless blessing to me. With his help I can use it for the good of others."

Could I, even for affection's sake, mar by one worldly suggestion the dream of helping others which filled the heart of my good Christina?

I kissed her tearful face—my own was not dry, and sent her to bed.

I pondered long and late into the night. My birds were quickly finding their wings; soon I should have only two in the nest, stately Beatrice Harcourt, and Jessie Desmond, who looked at me every day with her mother's eyes.

(To be continued.)

#### EIDER DOWN CLOTHING.

The celebrated down clothing of Messrs. Booth and Fox, of Cork, is unequalled in quality and elegance. Dressing-gowns, ladies' vests, knickerbockers, &c., are alike remarkable for their lightness, durability, and warmth, and may be worn with the greatest advantage with the present styles of ladies' costumes. For covering at night nothing can equal their Eider Down Quilts, which have the warmth of three or four blankets, and yet only weigh from two to four pounds. They are exceedingly handsome, and wear excellently, and have the great advantage of washing well, and also improve by that process. The Down pillows supplied by these manufacturers are quite a luxury.

OLBOPATRA'S NEEDLE.—An exceedingly pretty little perfume case, bearing this name, has just been registered by Mr. Eugene Rimmell of 96, Strand, and may now be purchased there for the very modest sum

of One Shilling. It can also be obtained at all the principal perfumers in town or country. The exquisite little illuminated and sweetly scented Almanachs which Mr. Rimmell produces every year are now ready for 1878, and are as beautiful as ever, indeed the varied and graceful articles of luxury at this establishment are as usual unsurpassed.

## The Theatres.

At HER MAJESTY'S was produced on the 26th ult. an entirely new grand Fairy Ballet, entitled *Rose and Marie, or the Reward of Filial Love*. It is invented and arranged by Madame Katti Lanner, and is presented in six tableaux, executed by 200 children, including the students of the National Training School for Dancing. The dresses and scenery are splendid, and the graceful movements of *les petites danseuses* most charming. It is preceded by M. Adolphe Adam's favorite opera, *La Chalet* (the Swiss Cottage) in which Madame Pauline Rita appears with her usual success. It is sufficient, in speaking of the musical part of the entertainment, to say that Mr. Weist Hill is the director and conductor. On the same date *The White Cat* was produced at DRURY LANE. The pantomime is written by E. L. Blanchard Esq., and the scenery is as usual by Mr. Beverly. The celebrated Vokes family appear in its representation, and Mdlle. Pitteri is the *première danseuse*. The pantomime, *Robin Hood at the ADELPHI* is entirely performed by children, and attracts great attention. The *Red Rover*, a new burlesque by the author of *Black-eyed Susan*, is very favorably received at the STRAND. A new play adapted from M. Victorien Sardou's *Dora* is in preparation for representation early in January at the PRINCE OF WALES'S.

THE FOLLOWING FULL-SIZED PATTERNS have been given during the past few months.

JULY.—The Breton Corset, and the Scarborough Felrine Mantelet.

AUGUST.—The Alice Basquine, Habit and a Summer Jacket for a young lady about 12 or 13 years of age.

SEPTEMBER.—The Sultana Pelisse; tight-fitting with very long skirt.

OCTOBER.—The Christina Pelisse, and a Pelisse for a little girl about 9 or 10 years.

NOVEMBER.—The Empress Paletot, and the Princess Charlotte Polonoise.

DECEMBER.—Tunic for a Ball Dress, called the Alexandra, and an Evening Dress Robe for a little girl about eleven years of age, called the Dagmar.

\* Any of the above Numbers may be had from any Bookseller, or from the Publishers, or Post Free for 13 stamps, of Louis Dorey & Co., 1, Kelsoe Place, Kensington, London, W.

#### THE RESCUED COLLIERIES

In the Welsh Rhondda Valley, April, 1876.

(Dedicated to Her Most Gracious Majesty, Queen Victoria.)

Sad burden'd hearts! so worn, that Hope's pale star  
 Grew sick, and dimmer waned its struggling light;  
 While the dark Angel cross'd the border bar.  
 And life stood shivering, with Death in sight!

Brave, loving men, who to the rescue flew,  
 Resolved to save; if not, resolved to die;  
 Who well the sacred call of pity knew,  
 And own'd in man one universal tie.

A shout of victory! which rang, and fill'd  
 With highest rapture every English breast:  
 A noble heart, in palace halls, which thrill'd,  
 And graciously a Sovereign's praise express'd.

Hereford.

SARAH ANN STOWE.







February 1878

Le Monde Élegant

Paris





February 1878

Plate 2

Le Monde Élegant











February 1878

Malin

Le Monde Élegant



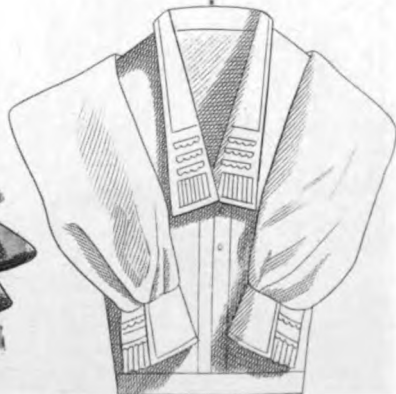
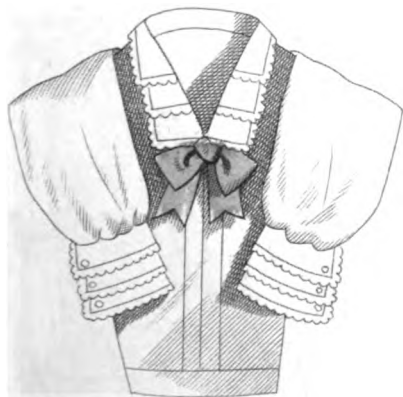
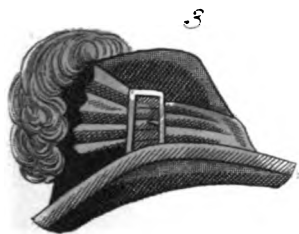
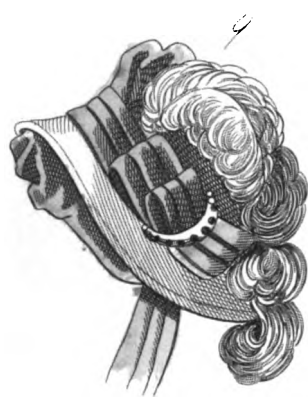


February 1873

Le Monde Élegant







February 1878

Le Monde Élegant

Plate 5





# REVERSE VIEWS OF OUR PLATES OF COSTUMES.

PLATE 1a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 2a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 3a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 4a.



Fig. 1.

Fig. 2.

Fig. 3.

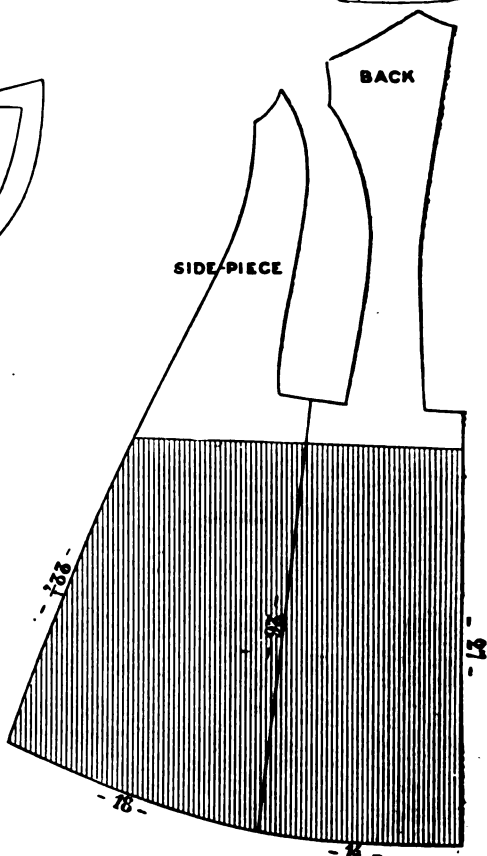
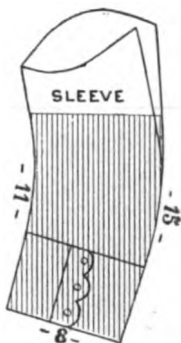
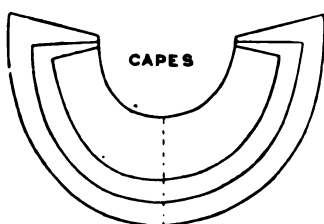
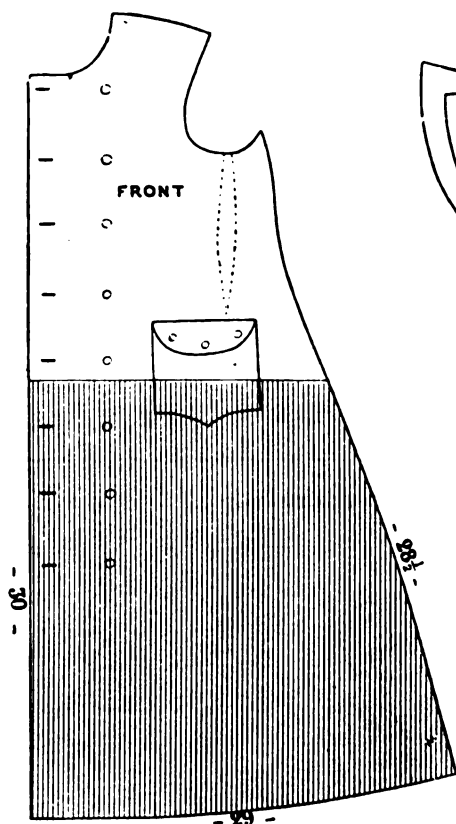
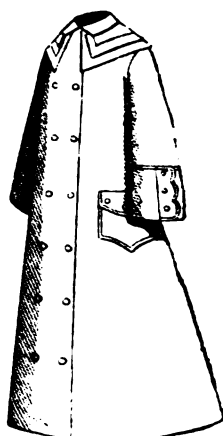
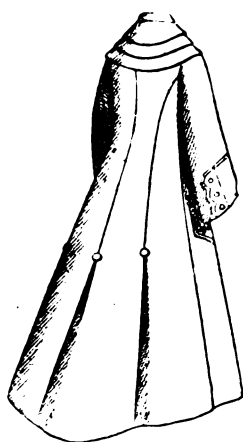
## THE ABERGELDIE WATERPROOF CLOAK.

The models in this portion of our plate, give the exact form of the ABERGELDIE WATERPROOF CLOAK, when completed to its full length, as described on page 1 of our letterpress. At the right and left hand corners, we give engravings of the back and front views of this Waterproof when made up. On the model of the front, our engravers have indicated the buttons, the buttonholes and the pocket. The sleeve shows the form of cuff: the back and sidepiece may be cut either separately, as in our full-sized pattern, or may be cut in one piece as here indicated.

According to our usual custom, the white portions of these models represent the the full-sized pattern in tissue paper as we have given it: the shaded parts show the additions that have to be made in order to complete the pattern to its full length. For a very tall lady the length may of course be more than we have given, while for a lady of short stature less length will be required.

To enlarge the size, add to the front half an inch all down the front edge: to the side-piece, add nearly half an inch at the seam under the arm: in the back, add about half an inch at the seam in the middle.

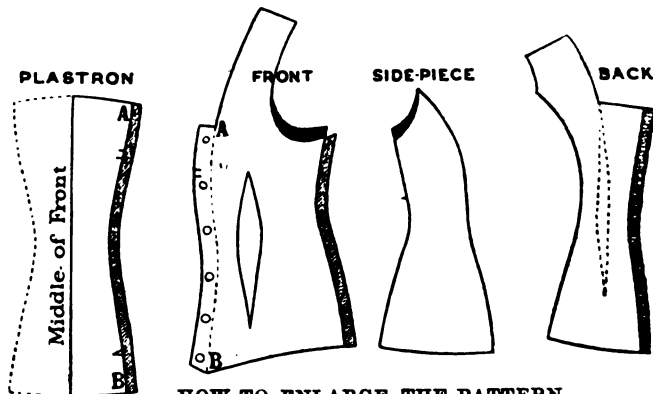
Those Ladies who prefer to have this Waterproof pattern all ready cut out to its full size, can obtain it on thin paper by enclosing 5 stamps, to the EDITOR, at 1, Kelso Place, Kensington, London, W.



## THE MERCEDES EVENING CORSAGE.

These small models or diagrams show how to increase the size of the elegant MERCEDES CORSAGE for a Ball Dress, of which we give the full sized pattern for a 34½ Breast measure. The shaded parts are those which must be added, the black parts are those which must be cut away.

To make use of the pattern for a smaller size, all that is necessary is to take a little wider turning in at all the seams and not to cut the bottom of armhole quite so deep.



HOW TO ENLARGE THE PATTERN.

SHADED PARTS TO BE ADDED. BLACK PARTS TO BE CUT AWAY,

# THE Ladies' Monthly Magazine, THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 650.

FEBRUARY, 1878.

VOL. 55.

## Observations

ON LONDON AND PARISIAN FASHIONS.

We are now approaching the close of the Winter, and the London Season, which is unusually early this year, has already commenced. Never perhaps have the ladies' Toilettes been richer in style than at the present time, and indeed the Fashions of this season may be briefly described as combining an almost classic severity of outline, with richness, graceful elegance, and an infinite variety of effect, but without the least exaggeration. The characteristic features of the present style are chiefly displayed in the richness and distinctive character of the trimmings, in the art of harmonising the different materials of a Costume, and in contrasting the lustre of velvet or silk, with the sober tones of plain or snow-flaked woollens.

The Robe Princesse, the Polonaise or Tunique, and the *Cuirasse Corsage* are all equally fashionable. The *Gilet* or *Plastron* style is still increasing in favor. *Tabliers* are always more or less draped.

Dress skirts are still worn perfectly plain round the hips, but there are indications of a return to a more flowing style for the lower part of skirt. The tying back and narrowing of skirts had lately become exaggerated, in some cases almost passing the limits of good taste; any change must therefore be in the direction of a somewhat more flowing and graceful style of drapery.

Pelisses and Paletots for outdoor wear, always have the skirts long and define the figure in some degree; cloth is the favorite material: the trimmings are *passementerie*, fringe and fur.

Ball Toilettes are richer in style than ever, as will be seen by a glance at our third plate. *Corsages* may be made with round or square openings, both styles are equally fashionable. The Mercedes Corsage with the square *plastron* or *gilet* in front, is as novel in form as it is elegant in appearance. Dinner Dresses are of course somewhat quieter in style, and are not cut so low in the neck as Ball Toilettes.

## THE FULL-SIZED PATTERNS.

All allowances necessary for the seams, are already given to these Patterns, so that the seams NEED NOT be allowed for when cutting out, except in materials that require extra wide turnings in.

The Patterns are all suited for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest and 24 waist, unless otherwise stated in the description. A very easy manner of altering any of our patterns when cutting out, so as to suit Larger or Smaller Sizes, was given in our number for February, 1874, copies of which may be had from the Editor, by enclosing 7 postage stamps.

The first full-sized pattern given with this month's Number is the ABERGELDIE WATERPROOF CLOAK. The fronts are double-breasted and fall perfectly square, while at back the figure is slightly defined by the shape of the side seams. Starting at about nine inches below the waist there are large pleats at the side seams and in the middle of back; these pleats give sufficient fulness to the bottom of skirt to allow the wearer to sit down, without the waterproof opening or dragging at the front. The sleeve is wide enough to pass easily over a dress sleeve, and the shoulders are covered by a triple cape. The pattern consists of front, sidepiece, back, cape and sleeve.

Our paper would not permit us to give the full length either of front, sidepiece, back or sleeve; the front will have to be lengthened 30 inches at the front edge and 28½ inches at the seam under the arm; the side piece will have to be lengthened 22½ inches at the seam under the arm, and 26 inches at the pleat; the back must be lengthened 27 inches at the pleat in the middle, and 26 inches at the pleat which joins to the side body. The sleeve must be lengthened 11 inches at the fore-arm and 15 inches at the hind-arm; the width at wrist being 8 inches.

When completed, the width at bottom of front should be 29 inches; the bottom of side piece should be 18 inches, and the bottom of back skirt 14 inches.

Ladies who prefer to save themselves the trouble of lengthening this pattern, may obtain it already cut out in full size, by enclosing 5 stamps to the Editor, at 1, Kelso Place, Kensington, London.

The second pattern (the pieces of which are all indicated by one round hole) is the MERCEDES CORSAGE FOR A BALL DRESS, as illustrated on the second figure of plate 3: it has a square opening at back and front of neck, and consists of four pieces, viz:—middle of front or *plastron*, front, sidepiece, and back. The *Plastron* is the long narrow piece with a notch near the bottom and two small cuts near the top; the straight edge of the *plastron* is the middle of front, and is to be laid on a double edge of the material, so that the *plastron* may be all in one piece; the notch near the bottom corresponds to a similar notch at the bottom of front. The real edge of front, which must meet the edge of *plastron*, is shown by the line of pricking which extends from the neck to the notch at the bottom of skirt; a band about an inch wide is left beyond this pricked line, to carry the buttons by which the sides of *plastron* are fastened to the sides of front. The back has a long narrow fish or pleat taken out as marked by pricking; if preferred, the back may be cut with five seams, separating it into two pieces by cutting it along the pricked lines.



## Description Of the Plates of Costumes.

### PLATE THE FIRST.

#### COSTUME FOR HOME.

Fig. 1.—Dress of pale brown cashmere, and of silk of a darker shade: the bottom of skirt is cut up into tabs (bound by the cashmere) and beneath appears a kilted flounce of the silk: the tabs are headed by tassel fringe, above which are two bands of the silk: this trimming forms points at the sides of skirt the back of which is slightly *bouffante*. *Corsage Cuirasse* fastening by silk buttons at right side, and forming a point on the chest, the opening is bound by the silk, and at the sides are points which extend below the remainder of *Cuirasse*; the whole is edged by tassel-fringe surmounted by two bands of silk. The front is slightly open *en cœur* and is finished by an upright frill and folded band of silk with bows and short ends on the chest. The sleeves are of silk and are edged at wrists by *flûted* frills, above which are fancy cuffs of the two materials. For view of left side, see plate 1a. MADAME MULLER GILBERT.

#### COSTUME FOR A LITTLE GIRL.

Fig. 2.—Robe of *mauve* cashmere; it is half tight-fitting, and is cut in one (*à Princesse*) the front is ornamented by *papillon* bows enclosed at each side by a *rouleau*: the skirt is trimmed by *biais* bands which start from the *rouleaux* and are carried obliquely towards the sides, from whence they are continued round towards the back, in the centre of which they are carried up to form points accompanied by *papillon* bows. The front of *corsage* is open and is finished by *revers*, forming at back a narrow collar. The open space is filled in by a chemisette of white muslin: the sleeves have pointed cuffs, marked out by narrow *biais* bands. For back view see plate 1a.

GRAND MAGAZINS DU LOUVRE.

The Child's Robe may be cut from the second full-sized pattern for May last, by omitting the large pleat in the middle of back.

#### PROMENADE COSTUME.

Fig. 3.—Dress of navy blue silk with silk of a lighter shade of blue: the bottom of skirt is trimmed by a *flûted* flounce accompanied by a flounce of the lighter silk headed in front by an upright frill and a *rûche* of the dark silk while at sides and back the *rûche* forms the centre of a double frill of the light silk. The front of skirt is arranged *en draperie* and is enclosed at each side by a frill and band: at the back is a broad sash of the light silk. *Pelisse* of black cloth, having the centre of back of rich black silk studded by buttons and enclosed by rows of narrow plain and fancy braid. The back of the garment is tight-fitting and the front is only partially so, and is closed by buttons; the neck is finished by a band of

brown fur, and by *revers* of silk edged by the narrow braid. The *Pelisse* skirt is trimmed by a band of brown fur, and at each side are two lozenge-shaped ornaments of *passementerie*, united by festoons of silk cord with tassels. The sleeves are *à la Juive*, large and loose, falling in a square form from the elbow, they are edged by the fur and are finished by the ornaments in *passementerie*, accompanied by tassels. Chapeau of grey felt with trimmings of navy blue silk: and a small feather of the same color. For front view see plate 1a. MDMR. BREANT CASTEL.

By making the sleeve of the square *Juive* form, this *Pelisse* may be cut from our full-sized pattern for October last.

### PLATE THE SECOND.

#### (Promenade Costumes.)

#### PROMENADE COSTUME.

Fig. 1.—Dress *à deux jupes* of light olive green silk: at the bottom of under skirt is a rather plain flounce headed by an irregular band of olive brown silk of a darker shade, edged by silk like the dress: the upperskirt is edged by tassel fringe headed by a band of the dark silk, at the left side is a loop and tab of silk: these start from the waist, the tab serving to raise the skirt, which is fastened by buttons to the tab. The right side also is caught up and fastened much nearer to the waist, by small bows: the front thus forms a draped *tablier*; the back is pointed and draped also, and at sides are points which start from beneath the caught up portion of skirt, and are finished by the fringe and bands of dark silk. *Corsage Cuirasse*; the centre of front forms a *gilet* and is pointed, the sides (which enclose it,) form deeper points, the back is round and slightly hollowed, and the whole is edged by a tassel-fringe headed by the band of dark silk: the *gilet* closes by buttons of similar silk, and the sides of front of *corsage*, which enclose it, are finished by *rouleaux* and by pointed *revers* of dark silk edged by light silk and united by a band of the dark color. The sleeves have narrow cuffs of dark silk. Chapeau of black velvet, with a brown feather. For back view see plate 2a. MAGAZIN DE LA PAIX.

This *corsage* may be cut from our first full-sized pattern for January, by shortening it as required; omitting the large pleats at back skirt, and cutting the *gilet* and sides of front to form points, as shown on the colored plate.

#### CARRIAGE OR PROMENADE COSTUME.

Fig. 2.—Dress *à Princesse* of light grey cashmere with trimmings of dark grey silk. At the bottom is a flounce partly covered by a *flûted* flounce of the silk, headed by a broad band, the lower portion of which is hollowed into tabs each finished by a button. The entire front forms a *gilet* closed by buttons, and having the lower portion enclosed by *flûted* bands of the silk, which are met by plain bands; these are carried to the top of shoulders and are studded by buttons: the bands are graduated in width

from the bottom, and the back portion of the *Princesse* skirt is cut short, and edged by a band of silk forming a deep *basque*, to which the fullness of skirt is sewn: the front of a *Cuirasse* is imitated by a band of silk placed at the same level: the back of skirt is slightly *bouffante*, and the sides are trimmed by folds of silk starting from the *fluted* bands already described, at each side are bows and ends of silk: the upper part of *corsage* is trimmed by an upright frill of silk with bows on the chest, and the sleeves have fancy cuffs of silk. Chapeau of light grey felt, with black trimmings. For back view see page 2a. MADAME CAVALLY.

By lengthening the bottom of front considerably, this *Corsage* may be cut from the first full-sized pattern for March last.

#### PROMENADE COSTUME.

Fig. 3.—Dress à deux jupes of reddish brown silk; the bottom of underskirt is trimmed by three flounces: the upperskirt is edged by fringe, and is caught up at sides, the back falling in draped folds, and the front being also slightly draped: at the sides are loops of brown ribbon. Pelisse of black cloth; it is nearly tight-fitting, and the front forms a *gilet à la Louis XV*, closing by buttons and having fancy pockets with flaps edged by narrow black velvet ribbon: the *gilet* is enclosed by black velvet ribbon and narrow fancy gimp, and the bottom edge is finished by several rows of the velvet ribbon with one of the gimp. There is a rather deep collar edged in accordance, and on the chest are bows with floating ends of ribbon: deep pointed cuffs are imitated by the velvet ribbon and gimp accompanied by buttons. Black felt Hat, with white ostrich feather. For back view see plate 2a. MAGAZIN DE LA PAIX.

This Pelisse may be cut from the first pattern for October, by taking in the seams a little at waist, so as to make it closer fitting.

### PLATE THE THIRD.

#### (Ball Dresses.)

##### BALL COSTUME.

Fig. 1.—Dress à deux jupes of white muslin and lace, and of dull green silk. The under skirt is of white muslin, and the front is trimmed by flounces of lace, which cover up two thirds of the depth of skirt. The *corsage* and upperskirt form an open *tunique* of the silk; the back breadth is gathered up and fastened by *bouquets* of orange-colored flowers: it is edged by white silk fringe, below which is a festooned wreath of blue and green flowers. The lower portion of the back of skirt is of white muslin, and is ornamented in the centre by spiral folds of lace; the top of *corsage* is hollowed out both at front and at back, and is trimmed by *revers* edged by narrow white lace; at the centre of back is a tab similarly edged and terminating in a point at a certain distance below the waist; and starting from *bouquets* of orange-colored flowers placed at the

same level, folds of muslin are carried to the *bouquets* first named, to which they are attached and from whence they are continued to the extremity of skirt, gradually spreading in width and forming hollow pleats. The front of *corsage* is buttoned to the waist and the hollowed out portion at top is filled in both at back and front by a chemisette composed of folds of white muslin; the sleeves form puffs. For front view see plate 3a. MADAME BREANT CASTEL.

The form of this *Corsage* is similar to our first full-sized pattern for December last: the front edge must be sloped off from the waist, and the ends prolonged to form square tabs, descending to the bottom of skirt. The sidepiece and back must also be considerably lengthened.

##### BALL COSTUME.

Fig 2.—Dress à deux jupes, of rich maize silk and of white muslin. The under-skirt (of maize silk) is covered by the muslin arranged *en bouillon* and studded by small bunches of scarlet flowers, the muslin is edged by a frill of lace, below which are two narrow *fluted* flounces, one of scarlet and the other of maize silk. The front of upper-skirt is short and is ornamented by a broad piece of scarlet silk, having at each side a broad band of white lace: the back of skirt forms a train, and is edged by a similar trimming, it is slightly *bouffante*; the sides form spiral folds surmounted at right side by a spray of scarlet flowers and at left side by bows and ends of scarlet ribbon which trimmings serve to fix the *bouffant* and slightly to raise the front of skirt. The back of *corsage* forms a *basque*, and the front a square shaped *plastron*, the whole edged by white lace, the *corsage* fastens by buttons at left side, and at right side is a corresponding row of buttons. The sleeves form puffs edged and surmounted by lace. For view of left side see plate 3a. MAGAZIN DE LA PAIX.

We give this novel and elegant pattern full-sized.

##### BALL COSTUME.

Fig. 3.—Robe *Princesse* of white muslin and of sky-blue silk. The dress itself is composed of muslin, and at the bottom of skirt are two flounces of white lace, having between them a *fluted* flounce of the blue silk: the upper flounce is headed by a *râche* of the silk: the front of *corsage* and of skirt are ornamented by a kind of *gilet* of the silk, edged by narrow lace and having in its centre spiral folds of lace graduated in width from the top: starting from the sides of this *gilet*, horizontal bands of silk are carried to the sides of skirt, where they terminate; the back of skirt is cut-off to represent a deep *basque*, to the edge of which is sewn the fullness of the skirt, this is arranged *en bouffant* and is met by the bands of silk already described. The *basque* portion of skirt is trimmed by two bands of silk edged by frills of lace, and these are brought round the sides to join those of the *gilet*. The front of *corsage* forms an open point and is finished by *revers* of silk edged by bands of muslin and frills of narrow lace, and this trimming is carried round to the back, which is similarly finished. The

sleeves are composed of puffs of muslin edged by lace and surmounted by epaulettes of silk similarly edged. For back view (in a standing position), see plate 3a. MDMR. BREANT CASTEL.

## PLATE THE FOURTH.

(Dinner Dresses.)

### DINNER COSTUME.

Fig. 1.—Dress à trois jupes of plain lilac silk, and of flowered silk of a lighter shade of lilac. The underskirt is of the plain silk, and is trimmed at bottom by two fluted flounces, headed by a puffing edged by narrow frills. The second and upper skirts are of the flowered silk: the second skirt forms at front and sides a round draped *tablier*, the back forms a square-shaped piece, the side edges of which are studded by buttons; the bottom is vandyked and finished by a flounce of white lace; as is the edge of the *tablier* portion of skirt. The third or upper skirt crosses the figure in an oblique form, it is draped and attached at back to the second skirt just described, and it is edged by vandykes with the lace flounce. *Corsage Cuirasse*, the centres of front and of back, and also the upper and lower portions of the *corsage*, are of the plain silk; the front forms an open square and is ornamented by a double row of buttons; the side portions are of the flowered silk, having the edges vandyked; the open square is edged by an upright frill of lace or muslin; the *cuirasse* is edged by a flounce of white lace: the sleeves are of the dark silk: they are open at wrists, where they are vandyked and edged by narrow white trimming, below which are deep fluted frills similarly edged. For back view see plate 4a.

By filling up the square at back of neck, this *Corsage* may be cut from our second full-sized pattern for last month.

### DINNER COSTUME.

Fig. 2.—Princesse Dress of very pale Havannah silk, with trimming of silk of a much darker shade of Havannah. The bottom of skirt is cut into tabs bound by the dark silk and edged by very narrow white lace; the tabs partially cover a fluted flounce of the dark silk, to which they are attached by buttons; the front is ornamented by groups of bows of dark Havannah ribbon, the *Princesse* skirt is cut off at back to represent a *basque*, to the edge of which the fulness of skirt is sewn: this part of skirt is double, and forms a draped pointed piece which falls over the vandyked portion of back: the sides of back and of front are caught up and fastened together *en draperie*, and beneath the sides of the pointed piece just described, are fluted frills of dark silk arranged in spiral folds: the edge of *basque* is finished by a band of dark silk and a frill of lace, with loops of the silk, and at each side is a tab edged by narrow lace and studded by buttons. The *corsage* forms both at back and front an open square edged by a band of the dark color, with white lace: the sleeves are of the dark

color, and have fancy cuffs edged by lace with rouleaus of light silk. For front view see plate 4a.

This *Robe Princesse* may be cut from the second full-sized pattern for April last, by lengthening the front and sidepiece to reach the bottom of skirt, lengthening the back about 5 inches, and forming the square *Watteau* openings at back and front of neck.

### EVENING OR DINNER COSTUME.

Fig. 3.—Dress à deux jupes of white muslin with trimmings of blue silk: at the bottom of under skirt are two flounces of muslin, the upper one is kilted and is surmounted by a flounce of blue silk similarly arranged. The upper-skirt and *corsage* are cut à la *Princesse*, the front of skirt forms a square draped *tablier*, the back is cut off and forms a hollowed-out *basque*, to the edge of which is sewn the fulness of the back of skirt; this forms a rounded draped piece, the side edges of which are gathered to those of the *tablier*: the bottom edge, and those of *tablier* being trimmed by a frill of white lace to which are added at each side three *papillon* bows of blue ribbon. The front is ornamented by similar bows, and at the back is a chain of loops extending from the *basque* to the extremity of skirt, beneath the silk flounce of lower skirt (already described) appear sash-ends of ribbon: the *basque* is edged by a lace frill headed by two bands of silk, and at sides are loops and ends of silk. The front of *corsage* is open *en cœur* and is trimmed by three silk bands enclosed by narrow frills of lace, and on the chest is a small group of bows: puff sleeves headed by small *epaulettes* ornamented by silk bands and narrow lace edging. For back view see plate 4a.

These Costumes are from the *MAGAZINS DU PETIT ST THOMAS*.

This may be cut from any *Princesse Robe* pattern, by sloping off the front corners of neck so as to form an opening *en cœur*, similar to the child's *Olga Robe* given in our December No.

## PLATE THE FIFTH.

No. 1. CHAPEAU of grey felt, the front and sides of brim are turned up and the inside is trimmed by puffs of black ribbon with a small bunch of white flowers; the ribbon forms bands at sides; the back of brim represents a curtain and is bound by the ribbon, the crown is trimmed by a twisted band of black ribbon, which forms at back large bows from which start the *brides*.

No. 2. CHAPEAU of grey felt, trimmed at left side by a group of large bows of black silk. Starting from the bows, a pale grey ostrich feather is carried across the front and round the right side towards the back: the inside of front is trimmed by a double frill of white lace, an open loop of silk is carried from side to side, and is finished by bows and ends.

No. 3, is a small HAT of black felt, having the brim turned up and bound by mauve silk. Starting from the front, folds of the silk are carried to the right side where they form a sort of *éventail* fixed by a buckle: at left side is a mauve ostrich feather which surmounts the back of crown.

No. 4. HABIT-SHIRT of white thick muslin and of linen, to be worn with a *corsage* slightly open *en cœur*: the collar forms at each side three overlapping *revues*



with narrow edging; on the chest are bows and short ends of blue ribbon, from which point, the remainder of front forms in the centre two tucks extending to the waist. The back of collar forms a narrow upright band: the sleeves have triple cuffs of linen, each division edged in accordance with the collar. **MAISON CAPRICE.**

No. 5. **CHAPEAU** of black felt, the brim is turned up and is bound by silk: the crown is enriched by a draped band of olive brown silk: at right side are bows, and a light colored wing feather, and at left side near the back is an *cigarette*. **MADAME ANDRÉE.**

No. 6. **CHAPEAU** of light grey felt; the crown is encircled by a grey ostrich feather trimming, on which are placed at intervals, tufts of white feather. The crown is partially covered by white ostrich feathers three in number, which start from the back. **MADAME CHILORETT.**

No. 7. **CHAPEAU** of black velvet, having the brim bound by olive brown silk: the inside of front is trimmed by a puffing of similar silk; the crown is encircled by a drapery of the silk, which forms at back and front large puffs from which start sprays of blue feathers.

No. 8. **CAP** of white muslin and lace: the crown forms a puff and is edged by a frill of lace, above which is a *bouillonnée* of the muslin with pink ribbon twisted over it and forming at back three loops accompanied by a spray of flowers. **MAISON LESIRE.**

No. 9. **BONNET** of toned white felt having a soft crown of skyblue silk, and trimmed by a folded band of the silk: at left side are bows of silk similarly arranged and accompanied by a buckle; at the same side are two white ostrich feathers. The inside of front is trimmed by a puffing of silk, which also forms the strings. **MADAME BAYARD.**

No. 10. **BONNET** of light brown felt: the front and sides of brim are turned up and the inside is trimmed by a twisted band of black velvet: the back forms a sort of a curtain finished by two bands of the velvet, a band encircles the crown, and forms large bows at left side accompanied by a spray of steel flowers. At right side is a light brown feather: the Bonnet is finished by an open loop of silk of the same color with a velvet bow. **MADAME ANDRÉE.**

No. 11. Black felt **HAT**: the back of brim is turned up and the inside is covered by black ostrich feather trimming; the crown is encircled by a broad draped band of black silk, which is slightly drawn down in front where it is fixed by a *papillon* bow. **MADAME BONDY.**

No. 12. **HABIT-SHIRT** (and sleeves,) of white linen and opaque muslin. The Habit-shirt is to be worn with an open *corsage* and has embroidered *revers* of linen, below which the centre is finished by tucks: the back forms a narrow upright collar. The sleeves have cuffs of linen embroidered at backs. **MAISON LESIRE.**

**THE FOLLOWING FULL-SIZED PATTERNS** have been given during the past few months.

**JULY.**—The Breton *Corsage*, and the Scarborough *Pelérine Mantelet*.

**AUGUST.**—The Alice *Baquine-Habit* and a Summer Jacket for a young lady about 12 or 13 years of age.

**SEPTEMBER.**—The Sultana *Pelisse*; tight-fitting with very long skirt.

**OCTOBER.**—The Christina *Pelisse*, and a *Pelisse* for a little girl about 9 or 10 years.

**NOVEMBER.**—The Empress *Paletot*, and the Princess Charlotte *Polonaise*.

**DECEMBER.**—Alexandra *Tunic* for a Ball Dress, and an Evening Dress *Robe* for a little girl about 11 years of age.

**JANUARY.**—The Polonaise a *Gilet*, and a Watteau *Corsage* for a Dinner Dress.

\* \* \* Any of the above Numbers may be had from any Bookseller, or from the Publishers, or Post Free for 13 stamps, of Louis Dorey & Co. 1, Kelso Place, Kensington, London, W.

## FOUR FAIR NIECES.

(Continued from our last.)

### CHAPTER III.

Christina being an heiress, I judged it unsuitable that the simplicity which had characterised Dora's bridal should be repeated in hers, therefore the preparations were carried on in a grand style.

The second week in March was chosen for the wedding, and the weeks between Christina's engagement and her marriage seemed to fly on happy wings. The lawyers were busy at work, for, by her father's will, Christina came into entire possession of her fortune on her marriage, though she wanted eighteen months of her majority.

The day came, dawning cloudless and fair, as some March days do, with a breath of spring freshening the trees and meadows, and a scent of violets borne thereon: a golden flush of crocuses in garden borders, and a fainter glimmer of daffodils in the meadows beyond the churchyard.

The old house was full of guests; the "proud Harcourts" were represented by two squires with their comely spouses, while a bevy of young girls, fair and highbred, mostly schoolfellows of Beatrice and Christina, fluttered from room to room in bridal finery, and with important faces.

Among the rest came Mr. Westwood, the gentleman appointed by Mr. Harcourt, as trustee to his daughters. It had been my sister's wish that I should be chosen for that office, but between her husband and myself there had always existed a want of cordial feeling, while Mr. Westwood, his own lawyer, had been his most intimate friend.

He did not however refuse my sister's request that the girls should make their home with me until they married or came of age: in event of either circumstance, each became entitled to her own property.

By Christina's earnest wish, and indeed with my counsel, her fortune was transferred to her husband's name: and though he delicately and urgently spoke against the arrangement, he knew in his own honorable heart that the wealth that came to him with that better gift, Christina's hand, would be used by him as an honest man, a faithful Christian, a tender husband.

I knew little of Mr. Westwood. Our meetings had been few, and entirely confined to business concerning my nieces, and this was

the first time I had been able to offer him the hospitality of my house. He was courteous but reserved, and looked on our festivities, I fancied, with cynical eyes, as though considering them beneath his notice as a man of business.

We had another guest who must be mentioned here, Captain Dacre. He came with the elder squire Harcourt, whose wife's nephew he was. He seemed much struck with Beatrice, and "called cousins" with her at once in his unembarrassed gallant way. She seemed equally pleased with him, and a marked tendency to friendship, if not something deeper, developed itself during the evening festivities.

After our bride left us—our happy earnest-hearted bride!—the guests wandered about in a desultory way; and I am not ashamed to confess that I was compelled to seek my own room to conceal the natural grief I felt at parting with my good Christina. But in a few hours the old house was alive with light and music, gay laughter and the sound of twinkling feet.

I often think of Beatrice as I saw her that evening, so handsome and stately, but with the usual haughtiness banished from her manner, and a soft womanly blush suffusing her cheeks, as she listened to the pleasing conversation of her "cousin" Reginald Dacre.

I knew by instinct then,—as I knew by certainty shortly after—that the dawn of love had begun in that proud wayward heart.

But it must not be thought that Captain Dacre confined his attentions to Miss Harcourt.

Floating through the room like a fairy, her eyes bright with pleasure, and her chestnut curls adorned with white roses, went Jessie Desmond; and I was constrained more than once to remark that even while Beatrice dropped her lashes in the pleasure of listening to his whispered praise, Captain Dacre's eyes left her face and followed Jessie's furtively. Even on that first evening I felt an uneasy presentiment, but regarding it as an old bachelor's whim, I dismissed the thought. Turning from the ball room, intending to visit the whist-players in the library, I came face to face with Mr. Westwood in the entrance. I paused, and we stood together looking on the gay scene. I noticed that his eyes wandered to Beatrice. Captain Dacre had left her, and she was earnestly conversing with a tall young man, whom as I recognised as Mr. Fenwick of Berriedale. Berriedale was a beautiful estate about twelve miles from Cloverbridge. I had once thought

him likely to propose to Beatrice, but family troubles, his father's death, and the unexpected embarrassment of the estate, had caused me to dismiss the idea.

"Beatrice is very lovely," I said to Mr. Westwood, seeing his gaze rest on her so long.

"She is indeed," was the reply.

"Suppose," said I jocularly, "your trusteeship should expire even before the 25th of July."

He turned a startled look on me.

"The 25th of July is her twenty-first birthday!"

"Ah, yes!" he answered. A smile came to his thin lips, and he said with lightness,

"You must prevent that, Mr. Desmond. To lose my two wards in less than six months would be heart-rending."

Was my faint suspicion correct, or did I fancy that light tone assumed.

At this moment Beatrice and Mr. Fenwick approached us. There was a suppressed excitement in my niece's manner, and she spoke hurriedly.

"Uncle, and Mr. Westwood, Berriedale is to be in the market shortly, may I buy it?"

"May you buy the moon," said I playfully, but she persisted.

"I want it so much."

"Beatrice," said Mr. Westwood,—and again I fancied the light tone assumed.—"'There is a sound of revelry to-night,' tomorrow for business."

She looked disappointed, but Captain Dacre came up at the moment to remind her of a promised dance. She smilingly put her hand on his arm, and they joined the gay crowd.

#### CHAPTER IV.

I was tired the next morning, and before I left my room I received a note from Mr. Westwood, saying that urgent business recalled him to London, and he had been obliged to depart without the ceremony of farewell. He left his love for Beatrice, but said not a word concerning her wish to purchase Berriedale.

\* \* \* \*

Time wore on, and the spring was in its youth. Dora—Mrs. Gresham,—was reigning queen in the splendour and luxury of Ollerton Hall, and Christina was happy with her new and higher duties to her husband, her home, and her poor people, at the pleasant vicarage.

Captain Dacre, having made friends with Mr. Gresham at the wedding, had received an invitation to Ollerton.

The wedding was on the 8th of March. He

left Cloverbridge the next day, but on the 22nd we saw him at church in the Ollerton pew with Dora and her husband.

Then began an intimacy between the Hall and Cloverbridge, which had never obtained in Mr. Gresham's courting days. Not a day elapsed without the young people meeting. The faint instinctive suspicion which awoke in my mind on the evening of Christina's wedding, grew and strengthened.

In the middle of May, Berriedale was in the market, and Beatrice bringing me "The Times," containing the notice of sale, urged me to use my influence with Mr. Westwood to purchase it for her.

"It will be sold before I am of age," she said impulsively, "and I want it, uncle."

"But why, dear?"

Her color came and went, and she stood irresolute.

"Why, dear?"

"Well uncle, I will tell you, you must know soon, one I love was born there."

"One you love," I answered in surprise.

"Yes," she answered softly—and ah! what a contrast she seemed to her usual proud self.—"Yes, Captain Dacre's mother was sister to the late Mr. Fenwick, and he was born at Berriedale during his father's absence in India."

"Do you mean then, Beatrice, that you and Captain Dacre—"

"Hush, uncle," she answered quickly, "nothing has been said, but I know"—

A faint cry interrupted us. Turning I saw Jessie Desmond, deadly pale, gasping for breath, and clinging to the door for support.

"No! no!" she cried faintly, and ere I could reach her side she tottered and fell to the floor.

I saw it all now. This man had played his wicked cards with skill, but an unexpected incident had revealed his baseness.

As I took up my Jessie, pale and unconscious, and while Beatrice stood trembling—ah me!—with passion—and deadly white, a shadow crossed the open window, and in his usual familiar way Captain Dacre entered the room. His quick eye grasped the situation, and his jaunty air dropped from him, to his credit I say. Still he advanced to Jessie yet motionless in my arms.

"Not a step sir," I said angrily.

"Beatrice," he said approaching her.

"Back sir!"

"Beatrice," he persisted holding out his hands, "you know I love you."

I saw her hesitate, but she said pointing to Jessie.

"And she—?"

Anxious to improve his opportunity, he moved to her side, and ere I passed indignantly from the room with my senseless charge, I heard murmured words of love. Were they true or false?

\* \* \* \* \*

We laid her on her bed, my bruised white blossom, and many remedies were tried ere the faint color came back to her cheeks. At last with a weary sigh she turned on her pillow, and said gently.

"I will rest, uncle."

I left her in charge of the maid, and descended, intending to dismiss Captain Dacre.

As I stood in the hall, a telegram, just arrived, was handed to me. I opened and read it. It was from Mr. Westwood's confidential clerk.

*"Pray come at once for Miss Harcourt's sake. Mr. W. has absconded. I have no means to satisfy creditors. Ruin."*

I was stupefied. As I stood holding the paper in my hand, the drawing room door opened, and Beatrice came out closely followed by Captain Dacre. I know not why I did so, but without a word I placed the telegram in his hands.

*(To be continued).*

**POVERTY AND RICHES.**—There is not such a mighty difference as some may imagine between the poor and the rich. In pomp, show, and opinion, there is a great deal, but little as to the pleasures and conveniences of life. They enjoy the same earth, and air, and heaven; hunger and thirst make the poor man's meat and drink as pleasant and relishing as all the varieties which cover a rich man's table; and the labour of a poor man is more healthful, and many times more pleasant, too, than the ease and luxury of the rich.

**NEW YEAR'S LITERATURE.**—A very tasteful little Calendar for the new year, printed in colors, has been issued gratis by Messrs. Brown and Polson, whose names are universally and honorably known as the original introducers to the public of their now justly celebrated Corn Flour. Writing nearly twenty years ago, the late Dr. Lankester said "A beautiful preparation from the Indian Maize has been recently introduced by Messrs. Brown and Polson under the name of Corn Flour, in many respects it is superior to arrowroot." This most nutritious and truly valuable family restorative, has, by its intrinsic merits now made itself a welcome guest in almost every household.



## AN OLD VALENTINE.

"Flowers may fade, but true love never!"  
 Ran the motto round the wreath,  
 But the love has gone for ever,  
 Slain by parting worse than death.

"To the one I love" was written  
 Half-way down the blossomed sheet,  
 Gazing thereupon, sore-smitten,  
 I the words with weeping greet.

Here with gold the page was garnished,  
 And with blue forget-me-not,  
 Flowers and gold are torn and tarnished,  
 All the olden love forgot.

Red the firelight-gleams around me,  
 Lighting up the dear old room:  
 Am I bound by ties that bound me  
 In the heyday of my bloom?

Shall I hoard this faded treasure?  
 Keep this thing that vexes so?  
 Love, one love, has found its measure,  
 Since the days of long ago.

Shall I give to fiery keeping  
 Of the flames, this record old  
 Of a love that spite of weeping  
 Prayer, and sacrifice, grew cold?

Shall I watch the red flames brighten  
 O'er its faded gold and gloss?  
 Nay—I feel my heart-strings tighten  
 But to think of such a loss.

I will keep my faded treasure,  
 Gold, forget-me-nots, and wreath,  
 If one love had stinted measure  
 One is measureless till death!

H. S.

## The Theatres.

**DRURY LANE.** *The White Cat* has been a great success. The new and characteristic scenery is by Mr. W. Beverly, the ballets are arranged by Mr. John Cormack, and the whole of the pantomime is produced under the personal supervision of Mr. Chatterton. Doubtless a great deal of this success is due to the genial efforts of the celebrated Vokes family, who have been so long associated with the pantomimes at this popular theatre, but it is impossible, even while admiring the talented acting of these clever people, to forget the excellence which is displayed in every other branch, the management, stage arrangements, costumes, music, &c.: in each and all of these respects the Drury Lane pantomime must be considered perfect.

**THE HAYMARKET.** *Engaged*, Mr. Gilbert's clever original farcical comedy has been produced at this house under the immediate direction of the author, and with a powerful company, the leading names being those of Miss Marion Terry and Mr. G. Honey.

**PRINCESS'S.** An enormous success has attended the revival of Mr. Willis' drama *Jane Shore*. Miss Heath, (who deserves her popularity by reason of her careful study of the part intrusted to her), makes a great impression as the frail and unfortunate beauty who swayed the heart of *Edward IV.* The production of Mr. Ross Niel's play *Elfinella*, has been delayed on account of the success of *Jane Shore*. It will however be eagerly looked for, as Miss Heath sustains the principal rôle.

**PRINCE OF WALES'S.** The principal theatrical event during the month has been the production at this house of *Diplomacy*. The play is adapted from the French, being a version of M. Victorien Sardou's five act comedy *Dora*. It has been prepared for the English stage by Messrs. Bolton Rowe and Saville Rowe. Great interest and excitement have been awakened by its production, feelings which were perhaps heightened by the fact that *Diplomacy* is the fourth title which has been given to this clever translation. The first chosen was resigned to a prior claim of Mr. Charles Reade's, the second failed for a similar reason, the third shared a like fate. The cast is a very powerful one, including Mr. and Mrs. Bancroft, Mr. and Mrs. Kendal, Mr. John Clayton, Mr. Teasdale, Miss Ida Herts, &c.

**OLYMPIC.** *The Turn of The Tide* continues to draw crowded houses. The finished and expressive acting of Mr. Henry Neville, and the able manner in which he is supported by his company bid fair to ensure a long continued run for this revival of Mr. Burnand's most charming drama.

**STRAND.** *Family Ties*, and a new burlesque entitled *The Latest Edition of the Red Rover* constitute an exceedingly attractive programme at this house.

**GAIRTY.** A new three act Comic drama by Messrs. Meilhac and Halévy called *The Grasshopper* has been produced here with great success. It is supplemented by *Little Doctor Faust*, and represented by a powerful company.

## Answers to Correspondents.

\*.\* Correspondents must in all cases enclose REAL name and address in addition to PSEUDONYM.

\*.\* Correspondents who desire answers by post must enclose a stamped and addressed envelope.

**MRS. BELL (Madeira).**—We are much obliged for your kind remarks about our Magazine. We are always desirous to meet the wishes of our numerous Subscribers. An elegant *Princesse Robe* pattern was given with our last number. Your suggestions about the style of *toilette* you name shall be borne in mind.

**AN OLD SUBSCRIBER.**—Your black velvet Pelisse would look very handsome if trimmed (and at the same time lengthened), by the sable flouncing you name, but in making up you must reduce the width round the bottom. It could be worn on the most dressy occasions for outdoor *toilette*.

**ELAINE.**—Please send a stamped and addressed envelope, and we will answer your query by post.

**E. V.**—Thanks for your suggestion which, if we find it practicable, shall be acted upon.

**GRACE DARLING.**—There are very good Swimming Baths for Ladies in Queen's Road, Bayswater, W.

**MAY VERNON.**—The Pelisse pattern you require was given with our number for September last, which will be sent to you on receipt of 18 stamps.

**ENQUIRER.**—(1) We believe it is written by a lady. (2) The lines you name are from *The Two Voices* by Tennyson.

**MUSICAL.**—She is an Amreican, and has taken an unassailable position in the English concert room.

**PUZZLE.**—Thanks, but we have no space at present for Acrostics.

**GRISelda.**—A *Princesse Robe*, all one material, will take about 7 yards of a 47 inch stuff. If there are two narrow draped scarves of silk crossing the *tablier*, about a yard and three-quarters will be required. For a Scarf passing all round the skirt and knotted behind, about 4 yards will be required. A *Princesse Robe* of velvet made perfectly plain with long train, will require at least 19 yards. A sleeveless Jacket about 3 yards of velvet. An Evening dress *Corsage à basques*, about 2 yards of silk. These quantities are for a Lady of average height, neither very thin nor very stout.





April 1878

Le Monde Élegant

J. Hale





April 1878

Plaque 2

Le Monde Élegant









Le Monde Éléphant





April 1879

Le Monde Élegant

Plata







April 1878

Le Monde Élegant

Paris



# REVERSE VIEWS OF OUR PLATES OF COSTUMES.

PLATE 1a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 2a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 3a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 4a.



Fig. 1.

Fig. 2.

Fig. 3.

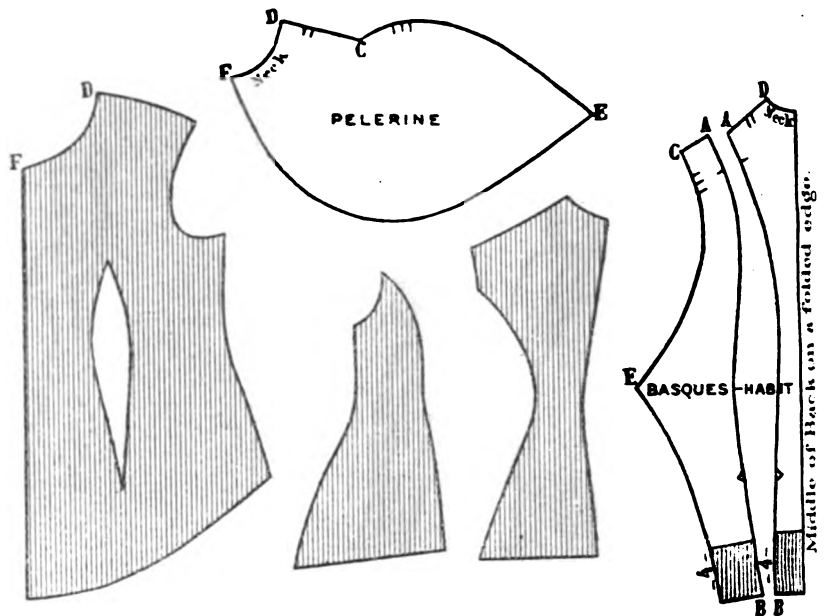


## THE PELERINE-HABIT.

These six small Models, show the complete pattern of the *Pelerine-Habit* with sleeves as *Casaque* underneath, which is represented on the second figure of our first plate. The shaded patterns show the front, sidepiece, and back of the *Casaque* portion, for which our second full-sized pattern may be used, by cutting the armhole a little deeper. The plain portions show the *Pelerine* or front part, and the *Basques-habit* or back portion; the shaded parts of the latter showing that 4 inches have to be added at the bottom of *basque*, our paper not having been sufficiently long. The way in which these pieces are joined together is shown by letters placed at the corners;—A, B, C, D, &c., &c.

To use this pattern for a **LARGER SIZE**, add half an inch at the front edge and down the middle of back (both to the *Casaque* and to the *Pelerine-Habit*), and enlarge the armhole.

To **DECREASE** the size, give a little less width at the front edge and down the middle of back; the armhole need not be reduced in size.



## THE PARISIAN TUNIQUE.

These four Models explain how to cut from any ordinary dress body pattern, the full length pattern of the favorite *Parisian Tunique*, which is represented on the third figure of our 1st plate. The plain parts show the front, sidepiece, back, and sleeve: the shaded portions show the additions that have to be made, in order to form a *Tunique* of this kind.

**FRONT.** Take the dress-body pattern and add a short *basque*, making the front edge 19 inches long, and the seam under the arm 14 inches.

**TABLIER**, or bottom part of front. This piece must be 29 inches long at front, and 29 at side. It must be slightly hollowed out at top, where it must have a width of 15 inches. The width at bottom must be 23 inches.

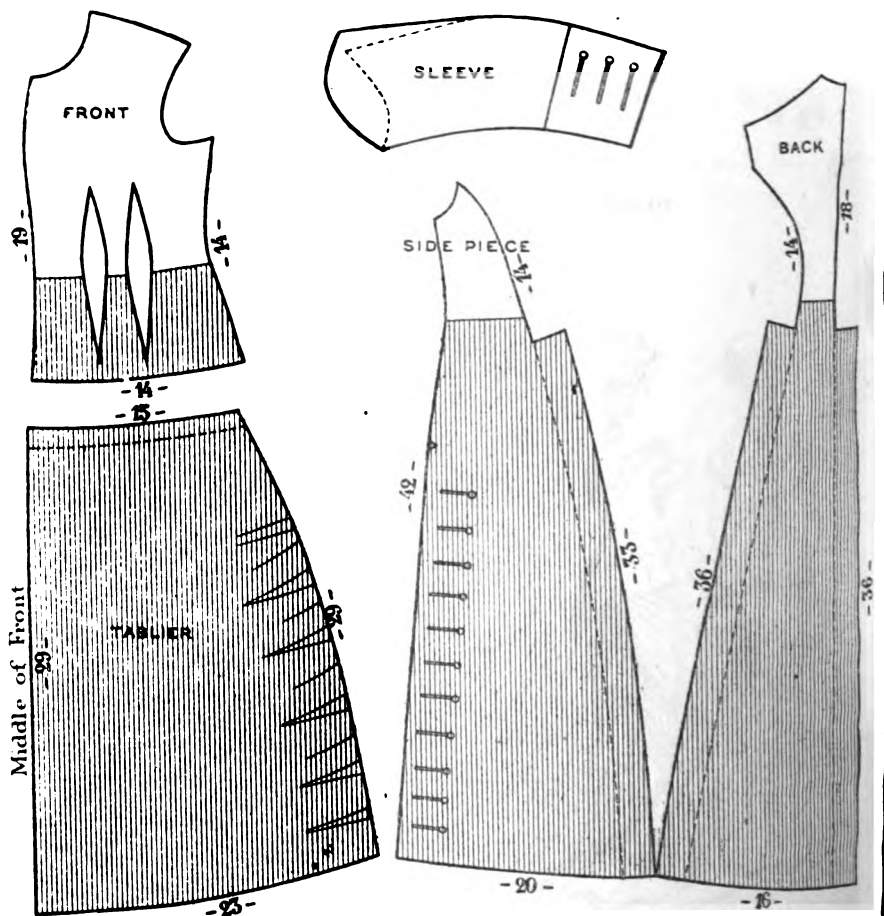
**N. B.** The side-seam must be cut rather round.

**SIDEPIECE.** Add a long skirt to the bottom of the Dress body sidepiece, making the total length of the seam under the arm 42 inches, and making the side seam 14 inches long as far as the pleat, which must be about 2 inches wide. The length of pleat must be made 33 inches, and the width at bottom of skirt 20 inches.

**BACK.** Here the back of the dress body must be added to, so as to make the side seam 14 inches long to the top of pleat, and the middle of back 18 inches long from the neck to the pleat. The back skirt must be 36 inches long at each pleat, and must have a width at bottom of 16 or 18 inches.

**N. B.** If more fulness is required, the back pleats may be each 3 inches wide instead of 2, and the bottom of back must then be 20 inches in width.

Ladies who prefer to save themselves the trouble of lengthening this pattern, may obtain it already cut out in full size, for a lady of Proportionate figure and 34½ inches chest measure, by enclosing 9 stamps to the Editor, at 1, Kelso Place, Kensington, London.



THE  
**Ladies' Monthly Magazine,**  
**THE WORLD OF FASHION.**

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 652

APRIL, 1878.

VOL. 55

## Observations

### ON LONDON AND PARISIAN FASHIONS.

After the dull dreary days of a Winter almost unexampled for a complete absence of sunshine, we have at last reached the delightful season of Spring. Beautiful flowers meet our eyes on every side, and our fashionable promenades and drives are once more resplendent with the brilliant Costumes of the Ladies.

*Pelisses, Casagues, and Mantles* of black silk or Cashmere, are at this season almost indispensable articles of a Lady's wardrobe. Those made of Cashmere are usually trimmed with silk, or satin, while the silk ones are trimmed with lace, gimp, and rich embroidery. There is a great variety in form; the long skirted *Pelisse*, made nearly close-fitting, is of course very fashionable. A novel style is that called the *Elizabeth Casaque*, of which we give the full-sized pattern, and which is shown on our second colored plate. It is perfectly tight-fitting, the skirt forming a round *tablier* in front, and sloping off gradually to the back. For this style it will be appropriate to make the sleeves a little wider at wrists. The greatest novelty however, is the *Casague with Pelerine-Habit*, which is shown on the centre figure of our 1st plate. The *Casaque* itself is without sleeves, and is of the same form as the one we have just described, but shorter. The *Pelerine* is of the ordinary form at neck and shoulders, but is made to define the form of the figure at the back by a very novel arrangement of the seams; below the waist the *Pelerine* is lengthened out to form a *Basque-Habit*.

The plainness of skirts still continues, but a more flowing graceful style is surely and steadily gaining that favor it deserves. We must say however that the present style of skirt, when not exaggerated by too much drawing in or tying back, is admirably suited to display a good figure to the best advantage.

The *Robe Princesse* without upper-skirt or *tunique*, is still fashionable: as a rule however, we may say that this elegant and graceful, though somewhat severe style, is better suited to the rich, warm, soft-textured materials that are used for winter wear.

The *Parisian Tunique*, shown on the third figure of our first plate, is a very novel combination of the *Cuirasse Corset*, the *Tablier*, and the *Polonaise Princesse*.

For Dress bodies, the *gilet* or *plastron* style is very fashionable: both these names practically mean the same thing: the word *gilet* being applied when there is a *Corsette Cuirasse*, and the word *plastron* being used when the dress is of the long *Tunique* or *Polonaise* form. One great cause of the success of this

*plastron* style, is that the seam at each side of the chest makes it so very easy to attain a perfect fit.

It is probable that woollen materials, trimmed with silk or embroidery will again be very fashionable.

### THE FULL-SIZED PATTERNS.

*The Patterns are all suited for Ladies of medium height and of proportionate figure: measuring 34 inches round the chest and 24 waist, unless otherwise stated in the description.*

Our first full sized pattern is a very elegant style of *PELERINE A BASQUE-HABIT*, which is represented on the second figure of our first colored plate. It is the greatest novelty of the season, and is of a very original shape, being in fact a *Pelerine*, shaped at back so as to define the figure, and prolonged to form the fashionable *HABIT BASQUE*, so called from its resemblance to the skirt of a Gentleman's Evening dress coat. This pattern consists of three pieces, viz:—the *Back*, a long narrow piece which is to be made without a seam in the middle, by placing the straight side against a folded edge of the material; the *Side of Back*, which joins to the back by the side which is marked by one small cut near the shoulder seam, and the *Front or Pelerine*, which has the shoulder seam marked by two cuts, corresponding to two cuts in the shoulder seam of the back, and has the side seam marked by three cuts, which must be placed opposite the three cuts in the side of back near the shoulder seam. N. B. The bottom of the *basques* will require to be lengthened about 4 inches.

The small model shown in our seventh plate, shows at a glance the quantities that have to be added, as well as the way in which the pieces are to be joined together.

The *Pelerine*, we may observe, has the front corner very much rounded off, starting from the middle of neck. This *Pelerine Habit* may be made in the same material as the dress, and trimmed to correspond, and will thus form a most appropriate and useful addition to a Costume when worn for the promenade or the drive. It will be however, especially at this early period of the season, more frequently made in black silk or Cashmere, and then consists of two distinct portions, as shown on our colored plate, and on plate 1a, the *Pelerine à basques* being combined with a very long tight fitting black *Casaque* without sleeves. The under portion or *Casaque* may be cut from the back, side-piece and front, of our second pattern, all which pieces are exactly of the right length for making up with this *Pelerine*. The only alteration they will require, is to make the armhole a little deeper at the under part.

Our second pattern is the *ELIZABETH BASQUINE*, as represented on the first figure of our second plate. The front *basque* forms a long round *tablier* gradually sloping up to the back, which is much shorter. Unless the lady is below the average height, about 2 or 3 inches will have to be added all round the bottom of skirt: this pattern comprises four pieces, viz: *Front*, *Sidepiece*, *Back* and *Sleeve*; we have not given the collar, as it only consists of a narrow upright band at back and sides, with small pointed *revers* at front. In the front, the large puff or fish is marked by pricking, and so is the hollowing out of the under side of sleeve.

## Description Of the Plates of Costumes.

### PLATE THE FIRST.

#### PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes of mauve shot silk: the bottom of underskirt is trimmed by two flounces, the upper one having a heading. The front of upperskirt forms a broad perpendicular band, studded by five groups of bows and short ends; to the edges of this band are gathered the pointed pieces which form the sides and back portion of skirt, the back being *bouffante*, and at sides are large bows and ends of silk, which serve to raise the skirt: the bottom is trimmed by tassel-fringe: *Corsage Cuirasse* forming a narrow *gilet*, closing by buttons; at right side of front just below the waist is placed a *papillon* bow, and at the sides of waist at back are similar bows. The top of *corsage* is slightly hollowed out in a rounded form, and is finished by a *fluted* frill of silk, above which appears a *rûche* of white lace: the sleeves have at wrists double *fluted* frills headed by fancy bands and loops. For back view see plate 1a. MAISON WÖRNER, Boulevard Poissonnière.

This *corsage* may be cut from our first full-sized pattern for March 1877.

#### PROMENADE COSTUME.

Fig. 2.—Dress of pale grey brocaded silk: the bottom edge is bound by black silk, and the front and sides are trimmed near the bottom by a festooned band, edged by black silk, and having at the lower side a *fluted* frill; each festoon is finished by bows of black silk: the back of skirt falls in large pleats and forms a *demi train*: the front and sides are partially covered by a large round draped *tablier* which disappears under the fulness of the back of skirt. Sleeveless *Pelerine Habit* of black silk; it has *basques* of the Habit shape, and consists of two distinct pieces: the under portion is round at front and tight-fitting, it is fastened by buttons, and is edged by a frill of lace headed by narrow folds placed close together and forming a band: the armholes are rather deep, to allow the dress sleeves to pass easily through. The outer portion of Mantelet forms a *Pelerine*, which is prolonged at back, to form a habit skirt with two small hollow pleats; which start below the waist and are fixed at the extremity by a large rosette of black ribbon, with short ends; this portion of the garment also is edged by a frill of lace headed by the folded band, to which is added an embroidery of silk: the back is trimmed by two bands of silk studded by buttons, the bands start from the shoulder seams, and become gradually narrower as they approach the small pleats already described, at which point they terminate. At back of neck is a point formed of narrow braid, and accompanied by an *arabesque*: the neck is finished by a *rûche* of lace. Chapeau of black velvet, trimmed by blue ribbon and flowers, and

a black *aigrette*. For front view see plate 1a. MAGAZIN DE LA PAIX.

We give the full-sized pattern of this *Pelerine Habit*. The train skirt may be cut from the models given in our January Number.

#### CARRIAGE OR PROMENADE COSTUME.

Fig. 3.—Dress à deux jupes of brown silk and of buff silk: the under-skirt is of the brown silk, and is trimmed at bottom by a *fluted* flounce headed by a broad folded band of buff, the flounce and band are crossed at equal distances by large *flutings* of the light and dark silk. The front of upperskirt forms a round *tablier*, the side edges of which are gathered up and fastened to those of a deep square-shaped piece which forms the back portion of skirt, and which is cut in one with the sides and back of *corsage*: it is *bouffante* and is finished at bottom by a tassel-fringe: the side edges are ornamented by buttons and long button holes imitated by braid; the front of *corsage* forms a *Cuirasse*, and is trimmed by bows of brown ribbon; the sleeves have deep cuffs ornamented by the buttons and imitated holes, and edged by *fluted* frills of brown silk: the upper portion of *corsage* is covered by a large square collar of rich lace. Chapeau en suite, with small crimson flowers. For back view see plate 1a.

MAGAZIN DE LA PAIX. The manner of cutting this elegant Parisian *Tunique*, is shown by the models at the bottom of our seventh plate.

### PLATE THE SECOND.

#### (Carriage and Promenade Costumes.)

#### PROMENADE COSTUME.

Fig. 1.—Dress of pale buff striped foulard. The front of skirt is perfectly plain and finished at left side by a row of buttons continued from the *corsage*, which closes at this side: the sides and back of skirt are trimmed at bottom by a rather broad *fluted* flounce headed by a *biais* band: above is a narrower flounce stitched down in its centre and headed by the band; the whole surmounted by a third band. The back of skirt is *bouffante*. Tight-fitting *Pelisse* of black silk, the skirt is deeper at front than at back, and is edged by a flounce of black lace, headed by satin *rouleaux* enclosing a leaf-work in embroidery: the upper *rouleaux*, which are the narrowest, are carried across the front of skirt, forming two points and enclosing embroidery: the garment is fastened by buttons; the neck is trimmed by *rouleaux* which form a point on the chest; at front of neck are two small *revers*: starting from buttons at the left side of waist, a folded scarf of silk is carried across the front and back of the figure, and is knotted near the edge of right side of skirt terminating in a fringed end: the sleeves are finished by frills of narrow lace, and satin *rouleaux*. Chapeau of buff silk trimmed by small red flowers. For front view, see plate 2a.

#### GRANDS MAGAZINS DU LOUVRE.

We give this elegant *Pelisse* pattern full-sized.

#### CARRIAGE COSTUME.

Fig. 2.—This Costume is composed of an



underskirt and *Princesse Tunique*: the front of underskirt is of very pale grey *foulard*, and is arranged in flat fixed pleats which extend to the waist. The back of skirt is of rich brocade of a darker shade of grey. The bottom of skirt is trimmed by a broad *flûted* flounce of pale grey silk having at equal distances larger *flûtings* of silk of a deeper shade of grey: this flounce is surmounted and partially covered by a festooned drapery of the brocade, edged by narrow white lace, and headed by a fancy *rûching*: the front of skirt is ornamented by *papillon* bows of the darker silk. The *Tunique* is of the brocade: the front of *corsage* is finished by a *gilet* and *revers* of the pale grey silk, (the *gilet* closing by small buttons): a narrow collar of the silk is carried round the back of neck: and at the base of the *gilet* is a group of bows. The skirt is closed to a certain distance below the waist, from whence it is open, and is sloped off to form points at the sides, the back being caught up *en bouffante* and fastened by a sash of the paler grey silk with fringed ends: just below the waist are two buttons, and at right side is a fancy pocket edged by narrow white lace and ornamented by buttons and elongated holes, imitated by silk braid. The skirt is edged by a frill of narrow white lace: the sleeves are finished at wrists by deep cuffs of the pale silk, with the buttons and long simulated holes: the cuffs are edged at the lower sides by narrow double frills of the dark grey silk. Chapeau of pale grey silk, trimmed by small blue flowers. For back view of this figure, see plate 2a. MAGAZIN DE LA PAIX.

This elegant *Tunique* may be cut from any ordinary *Polonaise* pattern, by sloping off the front skirts and turning back the revers.

#### PROMENADE COSTUME.

Fig 3.—*Princesse Dress* (*à deux jupes*) of rose brown silk: the bottom of underskirt is trimmed by a flounce headed by two puffings and an upright *flûted* frill. The back of upper-skirt forms a square-shaped piece, having the edges cut into tabs; in the centre of this square piece is a long opening reaching to within about twelve inches from the waist: and filled in by a long gusset, forming pleats: the front of skirt forms a draped *tablier* which crosses the figure obliquely, and the side edges of which are slightly gathered up and are sewn to those of the back of skirt, under the tabs already named; the bottom of *tablier* also is cut into tabs, below which appears a tassel fringe. The *tablier* is crossed at about half its depth by a second row of fringe which follows the same oblique line. The *corsage* is slightly open at front of neck and is finished by *revers*: the front is closed obliquely by buttons from left to right, and at the termination of the opening is a group of bows; at the opposite side of skirt also are single bows: the sleeves are trimmed at wrists by *flûted* frills and groups of bows. Chapeau of black velvet trimmed by silk like the dress. For back view see plate 2a.

MME DU RIEZ. Our second pattern for November last, gives an idea of the manner of cutting this dress with its slanting opening.

### PLATE THE THIRD.

#### (Ball Costumes.)

##### BALL COSTUME.

Fig. 1.—*Dress à deux jupes* of white muslin and lace, and of rose-colored silk. The underskirt is of white muslin, and is ornamented by folded bands of the rose-colored silk, placed at equal distances from each other, and extending the entire depth of the skirt; the upper skirt is of white muslin, and is caught up *en draperie* by a garland of roses, which is fastened at the back, terminating in a trail: the garland forms the heading of a broad flounce of white lace, falling over a broad *flûting* of white muslin; this appears below the lace flounce, and forms a point in front. *Corsage à basques* of the rose-colored silk: the *basques* form points both at front and back, and are edged by a frill of white lace: *corsage* forms an open square at back and front, and is trimmed by white lace: the centre of front is ornamented by small folds, which form a close group at the point, and spread out as they approach the top. The sleeves are puffed and are edged by narrow lace. For back view, see plate 3a.

By cutting the *basques* to form points at back and fronts, the second full-sized pattern for January, may be used for this *corsage*.

##### BALL COSTUME.

Fig. 2.—*Dress à deux jupes* of white muslin. The front of under-skirt is arranged in perpendicular fixed pleats, and at back is a very broad flounce forming large pleats, and having an upright heading. The upper-skirt forms a round *tablier*, arranged in folds, and edged by a *flûted* flounce, partially covered by a flounce of white lace, above which, is a garland of foliage: the *tablier* is caught up and fastened by bows and floating ends of sky-blue silk at back of waist, where the garland forms a trail. *Corsage Cuirasse*: the top forms an open point both at front and back, and is trimmed by lace and by a small garland of foliage, and on the chest are bows of sky-blue ribbon. Puffed sleeves edged by narrow lace. For back view see plate 3a.

Our second full sized pattern for February, may be used for this *corsage*.

##### BALL COSTUME.

Fig. 3. *Dress à trois jupes* of amber silk and of white muslin: the under skirt is of white muslin; the front and sides form perpendicular *bouillonnees*, separated by bands of amber silk: the back of skirt is ornamented by a very deep flounce with an upright heading, the second skirt is of amber silk, edged by narrow white lace, and forming points at sides: the third or upper skirt forms a round draped *tablier* of white muslin, edged by a flounce of white lace, and caught up at the back, where it is finished by an elongated puff of muslin having at each side a *flûted* frill: *Corsage à basques*, of amber silk: the centre of front forms a *gilet* arranged in small folds of the silk, and open on the chest, which is ornamented by a rosette: the *basques* form in front two points: the sides

are hollowed out, and the back forms a point and is open to the waist; the centre of back is composed of narrow folds of silk, and the *corsage* is trimmed *à bretelles*, by white lace which encloses these folds, and also the *gilet*, and is continued along the edges of back opening and of those of the *basques*. For front view, see plate 3a.

*These Ball dresses are designed by MADAME BREANT CASTEL.*

\*\*\* All the trained skirts on this plate may be cut from the model given in our January Number. N.B. This pattern may be had full-sized by enclosing 9 stamps to the Editor.

#### PLATE THE FOURTH.

##### PROMENADE COSTUME.

Fig. 1.—Dress of purple brown shot silk with narrow stripes. The bottom of skirt is trimmed by two flounces, each having an upright heading: the front of skirt is partially covered by a deep round *tablier*, slightly draped, and edged by tassel-fringe. *Pelisse* of black silk: the front falls nearly square, and the back is tight-fitting: the edges are finished by a band of silk which is carried up the centre of back, nearly to the waist: at sides are fancy pockets with loops and single ends of ribbon; the fronts close by buttons, and the garment is slightly open on the chest and is trimmed at each side by three overlapping *revers* or tabs edged by *rouleaux*: from beneath the lower ones start loops and floating ends of black ribbon: the sleeves have broad fancy cuffs with fluted frills. Black velvet Hat trimmed at right side by a group of pale green leaves. For front view see plate 4a. MAISON WÖRNER.

*This Pelisse may be cut from our first full-sized pattern for October last, by lengthening the skirt about six inches all round.*

##### CARRIAGE COSTUME.

Fig. 2.—Dress *à trois jupes* of lavender silk, of two different shades: the lower skirt is of the darker color and is trimmed at bottom by a flounce headed by three narrow upright frills: the second skirt forms a draped *tablier* of the light silk; the bottom corners are cut off and the *tablier* is edged by a frill of white lace headed by a folded band of silk, and it is fastened at back of waist: the upper portion of the *tablier* is covered by a short upperskirt of the light silk; it is slightly deeper at front than at back, and is edged by a lace flounce headed by a folded band: starting from beneath the back of this skirt appear spiral folds of white lace terminated by loops and fringed ends of the light silk. The *corsage* consists of a *gilet* and tight-fitting Jacket of the light silk: the *gilet* forms a point and is edged by a band of the darker silk, and studded by buttons; the Jacket meets in a point on the chest and is finished by *revers* which widen out from top to bottom, enclosing the *gilet*: the *revers* extend slightly below the *gilet* and of the remainder of *corsage*, and are edged at bottom by flounces of white lace headed by folded bands: the

back of the Jacket forms a slightly accentuated point and is similarly trimmed. The sleeves are of the dark silk and have deep, pointed cuffs of the light color, ornamented by buttons and edged by double frills of white lace. Chapeau of lavender silk (*en suite*) trimmed with blue flowers. For front view of this figure see plate 4a.

MAGAZIN DU LA PAIX.

##### YOUNG LADY'S COSTUME.

Fig. 3.—Dress of copper brown spotted foulard, with underskirt of dark brown foulard trimmed at bottom by a fluted flounce. The front of *corsage* and of skirt are cut in one *à la Princesse*, the sides and back are cut off to form a Postillon, to the edge of which is sewn the fulness of the skirt: this is cut up towards the left side at a certain distance from the bottom, and is fastened by a rosette of dark brown silk, the back falling square and forming fixed pleats: the skirt is trimmed near the edge by a band of brown silk: the Postillon is edged by a similar band, which is carried round the front to represent a *basque*: similar bands of silk are carried up the central part of the Postillon and along the back, crossing the shoulders and forming a square in front: below the square the *corsage* is closed by buttons which are continued to the bottom of skirt. The sleeves have pointed cuffs edged by the dark brown silk and ornamented by buttons. Hat of light brown felt, trimmed by dark brown silk and having at left side a small blue wing feather. For front view see plate 4a.

MADAME MULLER GILBERT. *This Child's Polonaise may (by a few slight alterations) be cut from the 2nd full sized pattern for May last.*

#### PLATE THE FIFTH.

No. 1. CHAPEAU of grey straw, having the inside of brim at front and sides, finished by a narrow fluting of white muslin. The front of crown is trimmed by large fluted bows of black and of brown silk knotted by black silk edged with narrow lace, and starting from these bows, a quantity of long green grass covers the top of crown and falls at the back. At sides are draped bands of black ribbon, which forms a loop and a floating end near the back. M<sup>ME</sup>. BAYARD.

No. 2. LEGBORN BONNET: the front is slightly flattened at top, and the inside is trimmed by a double fluting of white muslin; the crown forms a puff of brown silk, and is ornamented by bunches of small yellow flowers. MADAME ANDRÉE.

No. 3. CHAPEAU of white chip; the crown is encircled by a band of yellow silk, forming at left side a group of large bows, from which start two white ostrich feathers, one crosses the front of crown, and the other falls towards the back, accompanied by a floating end of yellow ribbon. MADAME BONDY.

No. 4. CAP of white transparent muslin and of white lace; the crown forms a puff of muslin and is encircled by a frill of lace having above it a drapery of sky-blue silk which forms large bows at the left side; at back is a lappet of muslin edged by lace and having above it a profusion of small blue flowers. MAISON LESIRE.

No. 5. BONNET of light brown silk; the front of brim is arched, and the inside is covered by a fluting of white muslin with a puffing of the silk and a double fluted frill of the muslin. At front of crown is a group of bows of the silk, and at left side is a pale yellow

rose with buds and foliage: at each side are puffs of white *tulle* edged with narrow lace, and forming lap-pets which fasten under the chin. From underneath the curtain starts a loop of silk. **MDME. ANDRÉE.**

No. 6. **CHAPEAU** of straw: the front of brim is turned up and the inside is ornamented by a puffing of pale yellow silk studded by three full-blown roses. The crown is encircled by a drapery of similar silk, at front of crown is a large group of bows and short ends of black ribbon: near the back is a rosette of similar ribbon. **MDME. BAYARD.**

No. 7. **BONNET** of black silk: inside the brim is a *bandeau* of scarlet silk partially covered by white lace. The crown is encircled by a band of scarlet silk, which forms at left side, towards the back, a group of large bows with a single end: and the crown is partially covered by a *bouquet* of small white flowers with an *aigrette* and a white ostrich feather. Strings of scarlet silk. **MESDAMES BRIE ET GEOFFIN.**

No. 8. **COLLAR** of white opaque muslin edged by a broad frill of white lace. In front are loops and ends of pink ribbon. **MAISON CAPRICE.**

No. 7. High-crowned **BONNET**, of sky-blue silk arranged en *draperie* and edged by a *fluted* frill of white muslin: at the left side are two roses with foliage, and pendants of brown chenille, and at back is a knot of silk with short fringed ends. **MADAME PERCHERON.**

No. 10. Leghorn **BONNET**, having the edges of brim and of curtain bound by light Havannah silk: the crown is encircled by a drapery of similar silk, which forms *brides*: in front is a group of large bows and short ends of the silk, and from these bows starts a profusion of long green grass which covers the crown and falls at back. **MDME. BOIRÉAU.**

No. 11. **CHAPEAU** of black felt: the brim is turned up and the inside is finished by a *râching* of white lace: at each side of crown is a fancy trimming of blue silk cord, the front is ornamented by draped bows and short ends of blue silk, accompanied by blue flowers with yellow centres: the crown is partially covered by a draped band of the blue silk, which starts from the bows just described and is carried to the back which is trimmed by the flowers, accompanied by a puffing and a short lappet of white lace.

**MESDAMES BRIE ET GEOFFIN.**

No. 12. Morning **CAPO** of white opaque muslin and of lace: the crown forms a puff of the muslin and is surrounded by a frill composed of hollow *flutings*, which widen out into a sort of curtain at the back: the frill of muslin is accompanied at front and sides by a double frill of white lace, and at front of crown is a group of bows and a single end of rose-colored ribbon: strings of similar ribbon. **MAISON LESIRE.**

## FOUR FAIR NIECES.

(Continued from our last.)

### CHAPTER VII.

Three years passed away after Jessie Desmond's flight with Captain Dacre, and long before that time had elapsed her very name seemed to be forgotten. I knew that it was not really so, but I often longed to break the silence which the care of others wrapped round that dear memory, and speak once again the name of my best-beloved niece.

The years had not been without changing influence upon the lives of those nearest to me.

Dora's husband was dead, and she, a richly-jointured widow, kept solemn state at Ollerton

Hall during the early days of her bereavement; but long before the "year and day" had passed, she doffed her deep weeds, and began "to see a few dear friends" in elegant half-mourning; her grief having passed to a similarly alleviated stage. She had one child, a boy, to whom her husband had appointed her sole guardian, and whom she worshipped with more than mother-love, treating him with an unreasoning indulgence, and who bid fair to give her foolish heart many a bitter pang in the years to come.

During Dora's widowhood, I went oftener to Ollerton Hall than in her prosperous married life, for her heart was softened by natural sorrow for the loss of the weak but fond husband, who from first to last, never saw anything in his dowerless wife but simple perfection. Under the influence of this grief, I thought good counsel might touch that foolish heart, and earnest words might cause its sorrow to be a sad but sacred means of deepening the shallow reason, raising the petty aims, and scattering the selfish follies which marred the character of Kate Desmond's elder daughter.

I was mistaken. Dora in grief was as unreasoning, as vain, as selfish, as Dora in her secluded maidenhood, Dora in her cherished wifehood. But I clung to her. She was the last thing fate had left me of that beautiful girl whose love and falsehood had made and ruined the fabric of my youth's only love-dream; and it seemed that I owed it as a duty to the dead to watch over Dora, now that Jessie was gone.

Life at Cloverbridge Vicarage had flowed on like a full and placid stream. My good Christina was the star of a noble man's home, the hope and comfort of a score of aching hearts in the wide-spread parish of which Mr. Charteris was pastor, and last, but not least, as an angel to the eyes of her two baby children. The elder, a boy of two, was his mother's darling, and the younger, a little fair-faced baby, often lay in my old careful arms; and looking on the closed lids lying like white rose-leaves over the dark eyes, which when open were full of such mysterious wonder, I fancied I could trace a likeness to the dear lost one whose name she bore.

On the birth of her little daughter, Christina had asked my advice concerning a name for her.

At first I had hesitated to use that one so dear to me from olden memories, so sanctified to me now by sorrow, but love for Christina had conquered. I saw she wished the child to bear her cousin's name, and in my heart I blessed her for the tenderness to the memory of my lost darling. When I heard the name "*Jessie*"



*Christina*" at the font, I resolved that this little human blossom should be dear to me—if never in the same degree as *Jessie Desmond*,—yet dearer than other children for her name's sake, and for her mother's love.

Sometimes in the summer twilight, when the gentle west wind was ruffling the flower-beds on the Vicarage lawn, and the evening star rose up in a clear grey sky, *Christina* would speak softly of *Jessie*, wondering what was her fate, and if her hasty, unadvised marriage had brought happiness or misery.

I had ascertained that the marriage was a perfectly legal one, and had taken place at Westhampton at the time named in Captain Dacre's telegram. I had communicated with Mrs. Harcourt, Captain Dacre's annt, and had received a few curt lines stating that she believed her nephew and his wife were in Paris, and adding that she had no desire to know more. She was angered at Reginald's marriage with a portionless girl. I heard no more, except that Captain Dacre had sold out. This news reached me in an accidental manner about a year after *Jessie's* flight.

I bore my loss and sorrow as best I could, having help and sympathy from *Christina* only. *Dora*, safe in her luxurious home, only mentioned her sister occasionally, and always with anger and disgust. She considered herself disgraced by the step hapless *Jessie Desmond* had taken, and had no delicacy or hesitation in condemning her sister's conduct whenever it was discussed.

At home *Jessie* was never named, for there *Beatrice* still lived, moving about the old rooms like the shadow of her former brilliant self.

She had never rallied from the double blow dealt to her in the loss of her fortune and the treachery of Captain Dacre. She never named either circumstance, but subsided into a melancholy state of mind, an apathy broken now and then by flashes of passion, which showed the old rebellious spirit was bound, not tamed, hidden, not destroyed. So, in three homes, in three lives which once fared side by side, life flowed on for three years.

#### CHAPTER VIII.

*Beatrice* and I were dining at Ollerton Hall. *Christina* and her husband were there, and the only other guests were Sir Aubrey Westmacott and his maiden aunt. Sir Aubrey was the last descendent of an old family, whose acres had melted away in the hands of his immediate predecessor, but who made up in pride of birth and lineage for the lightness of his coffers. I

had for some time suspected that his frequent visits to Ollerton had some significance, and on this evening his attentions to *Dora* could scarcely be misconstrued, assisted as they were by the antiquated courtesies of his aunt, Miss *Agatha Westmacott*.

Frivolous, vain as ever, I saw that *Dora* was dazzled by the prospect of a title, for she smiled upon her landless lover, and toadied his stately relative with a perseverance worthy of a better cause.

*Christina* looked thoughtful, and *Beatrice* gloomy as usual. She never visited except at Ollerton, and I often feared that *Dora's* unisisterly vituperation of the absent one was the chief source of attraction for my unhappy niece.

Dinner was half-over when a servant came to me with an embarrassed air, and presented a little three-cornered note. Something in the man's manner induced me to ask *Dora's* leave to retire ere I read it, which being granted, I left the room. In the hall I opened it. A few lines in pencil met my eye.

*"I have come up from Cloverbridge, learning you were here. I am in the library. Ask Dora to help me."*

No need to sign a name, my *Jessie*! I recognised in the trembling characters the writing I had last seen on that fatal letter, telling me of her flight. I hastened to the library, where only the fire was burning.

Reader, there are some things ill to tell. I cannot tell of this meeting. Let it pass!

She left me in the flush of youth and hope, she came back to me broken-hearted. She left me beautiful and beloved, she came back faded and deserted. She left me in strongest health, she came back dying. She had staked her life, in blind ignorance, on one man's faith, and she had lost all. Ah, heaven! sometimes I wonder now how I could look on her altered face and form, and live, seeing how greatly I loved her.

A few words she whispered in her weakness, thus giving me the key to her sad story, of her child's death, her husband's desertion, her own long wanderings to reach home again before she died, for she felt death upon her. I laid her upon the sofa, and turned to leave the room to call *Dora* and *Christina*. At the door I looked round at her, my heart bleeding to see the colorless face, the thin cheeks, the hollow closed eyes! Ah my *Jessie*!

When I reached the dining-room, I found that the ladies had retired, so apologising to Sir Aubrey, I at once sought the drawing room. It was empty, and on ringing for a servant, I

was informed that the ladies were in Mrs. Gresham's boudoir. I sent a message to Dora and Christina, asking them to come to me at once, and after some delay Christina made her appearance, shortly followed by Dora. I enquired for Beatrice, and learned that on leaving the dining room, she had gone down to the conservatory, which was a favorite retreat of hers.

Dora,—Jessie's own sister—burst into an indignant denial to see her, but Christina at once moved to the door.

"Dora," said I, angrily, "for shame, Jessie has returned to us, ill, dying, do you hear, *dying*?"

"It is her own fault," she said sullenly, "she has disgraced us all, and to come to-night, when Sir Aubrey—"

"Oh! Dora," cried Christina coming back to the hearthrug where her cousin stood, "oh! Dora, can you weigh *his* opinion against poor Jessie's safety?"

Where my hot indignation had failed, Christina's gentle but firm manner succeeded, and Dora suffered her cousin to lead her from the room.

I followed them, and we descended the stairs to the library. As I stood on the last step of the staircase I heard an angry voice in the room.

"Never, never!" it said, and I recognised the tones of Beatrice Harcourt. Ere I, or either of my nieces could reach the library door, we heard a sound of struggling, a cry, then a fall and a heavy groan.

I rushed past Christina and Dora, who paused white and trembling in the hall, and pushed open the library door.

On the floor lay poor Jessie, unconscious, with the blood pouring from her mouth. At her side, white and stern as an avenging angel, with uplifted hand and blazing eyes, stood Beatrice Harcourt. While I raised Jessie in my arms and rung the bell, Christina, who had quickly followed me, laid her hand firmly on her sister's arm.

"Beatrice," she said gravely, "what have you done?"

"I struck her," answered Beatrice excitedly, "because she said she loved him still, and that he would return. I struck her—and she fell."

So much I heard, and then my summons was answered. Dora sent for her maid and the housekeeper, a servant was despatched for the doctor; and in the midst of the confusion which followed, I saw Christina gravely but tenderly lead her sister from the room.

Dora remained, trembling and frightened,

hindering us more than she helped, but I was too glad to see the old sisterly tenderness revived to forbid her to stay. The doctor came, but only to confirm my worst fears. We could not remove my darling, so I sat all night beside the sofa where she lay pale and senseless, scarcely breathing.

Just at day-break she opened her eyes, those large melancholy eyes, and looked at me.

"Uncle," she said, "dear uncle."

"Jessie," I cried in agony, "speak again, speak to me."

Ah no! never again,—never again in this world,—but beyond the stars!

Reader, my story has a sad ending, but is not life too often sad? I wait for the true reading of that mystery we call life, in a better world than this, in a land where power is limitless, wisdom fathomless, love unbounded. There, and there only, shall I know why this life is so sad a story!

A last look at my Four Fair Nieces.

Among a quiet Protestant sisterhood, dwelling in a quaint old house in a London suburb, is Beatrice Harcourt. I hear of her from time to time from the superior, of her piety, her self-denial, her charity, but as yet she has refused to see me. I have hope that she will yet permit me to tell her of my free and full forgiveness.

Christina is happy as she deserves to be. Her children arise up and call her blessed, and her husband also he praiseth her. God has amply blessed my good Christina.

Dora reigns still at Ollerton Hall, but it is as Lady Westmacott. Her shallow grief at Jessie's death was soon consoled by the long expected proposal from Sir Aubrey, and her marriage followed as soon as decency allowed.

And Jessie! Her grave in Cloverbridge churchyard is green, and it is flower-strewn all the year round. The aching heart is at rest for ever. She whom man deserted, God adopted, and I, in my feeble old age, calmly await the time when in another land I shall see my lost Jessie.

H. S.

THE END.

CHEERFULNESS is an excellent wearing quality. It has been called the bright weather of the heart. It gives harmony to the soul, and is a perpetual song without words. It is tantamount to repose. It enables nature to recruit its strength; whereas worry and discontent debilitate it, involving constant wear and tear.

NONE are so fond of secrets as those who don't mean to keep them; such persons covet secrets as a spendthrift covets money—for the purpose of circulation.

## SURE.

If in life's cold, its darkness, or its storm,  
 I put my hand in thine, I know that thou  
 Will welcome it with pressure close and warm,  
 And hold it tenderly as thou dost now.  
 I am so sure of thee; I know thy love  
 That came with summer roses, summer skies,  
 Will all as truthful and abiding prove,  
 If deepest darkness falls, or storms arise.  
 I have no need of fond protesting words,  
 To prop a faith that doth believe in thee  
 As it believes in God. My heart affords  
 The sweetest proof that thou art true to me.  
 Love answers love: of thine I am secure,  
 Because I feel my own to be so sure.

So by that tender sign judge thou of me;  
 Ask thine own heart what sorrow it could bear,  
 If mine thereby were lightened, or if we  
 Together might the woeful burden share.  
 Ask thine own heart, as I have questioned mine,  
 And if its answer make thee feel secure  
 In me, and in my love, as I divine  
 It will, be thou of me, as I of thee, am sure.  
 Right well I know each heart's reply must prove  
 The blessed, changeless, truth, that all life long,  
 Through storm and sunshine, still-increasing love  
 Shall bind our hearts in union soft and strong.  
 Let us thank God that we can feel so sure,  
 Let us thank God that love doth so endure.

H. S.

## The Theatres.

**THE HAYMARKET.** Miss Neilson continues to charm delighted audiences by her talented impersonations. She has been especially successful during the month as *Julia* in *The Hunchback*, and *Pauline* in *The Lady of Lyons*. She is admirably assisted by Miss H. Hodson, and the entire company.

**LYCEUM.** The production of Mr. Boucicault's *Louis XI* has been a great success. Mr. Henry Irving's acting in the principal character, has rather the effect of an intellectual study than a mere theatrical representation, and redeems the somewhat hard and cold lines of the drama by its forcible yet delicate delineations. Indeed Mr. Irving's *Louis XI* bids fair to be one of, if not the first, of his wonderful characters. The piece is well put on the stage, and the principal actor is well supported by the company, especially by Miss Virginia Francis, who makes a very graceful and intelligent *Marie*.

**ADELPHI.** The Carl Rosa Opera Company still attract large and appreciative audiences. *The Golden Cross* has proved an immense success, and great approbation has attended the representation of *The Merry Wives of Windsor* and *The Bohemian Girl*. Miss Fechter, daughter of the well-known French comedian, made her *debut* here in *Gonoud's Faust* during the past month.

**ROYALTY.** The English version by Mr. F. C. Burmand, of *La Belle Helene*, Offenbach's celebrated Opera Bouffe, was never received more delightfully than by the admirers of this pretty little house. The spirited management of Miss Kate Santley, coupled with her own talented acting, and combined with the splendid setting of the piece, cannot fail to render it a great success. There is no need to enlarge upon the acting of the heroine's part, Miss Santley's efforts in that character have been so widely acknowledged as to render comment unnecessary; we can only say the repetition of her success is more charming if possible than her first appearance in the character. She is ably supported by Miss Venn as *Orestes*; and Mr. Lionel Broughas *Menelaus* is full of fun, and provokes constant laughter by his brilliant stupidity.

## THE ALBERT HALL.

The chief entertainments in this splendid building are the series of Oratorios produced under the direction of Mr. Barnby. The performance of *The Messiah* on the evening of Ash Wednesday, was especially fine, and attracted an immense and appreciative audience. Mr. Barnby's choir (whose fame for brilliancy of expression, and faithfulness of execution is almost world-wide) rendered the choruses in a wonderful manner, nor were the orchestra behind in the perfect fulfilment of their parts. Miss Anna Williams was warmly received and thoroughly appreciated in her beautiful rendering of the soprano music, being especially fine in the wonderful air "*I know that my Redeemer liveth.*" Madame Antoinette Sterling gave the contralto part of the Oratorio with her accustomed grandeur of expression, producing a profound sensation in the air "*He shall feed His Flock.*" Mr. Sims Reeves rendered part of the tenor music in his best style, notably the powerful "*Thou shalt bruise them,*" and Signor Foli was emphatic yet devotional in the baritone airs. Mr. Bernard Lane and Signor Broccolini also produced a favorable impression. St. Patrick's Day was celebrated here with great success by an Evening Concert, which was numerously attended. The artists were, Mesdames E. Wynne, A. Williams, E. Mott, H. D'Alton, and Patey, and Messrs. E. Lloyd, Shakespeare, Lynde, and Thurley Beale.

## Answers to Correspondents.

\*\*\* Correspondents must in all cases enclose REAL name and address in addition to PSEUDONYM.  
 \*\*\* Correspondents who desire answers by post must enclose a stamped and addressed envelope.

**ELEANOR S.**—Beaded trimming, especially that of the shade known as *clair de lune*, is very fashionable, and is used both as *passementerie* and fringe.

**R. E. X.**—It is against our rules to recommend any particular house, otherwise we should be glad to oblige you.

**J. R. (Liverpool.)**—Thanks for your appreciative remarks, your suggestion is a very good one, and shall be acted upon.

**EMMA** would feel obliged if any of our fair subscribers could tell her who is the author of the following lines, and in what poem they occur,—

"I am but free as sorrow is  
 To dry her tears, to laugh, and talk,  
 And free as sick men are, I wis  
 To rise and talk."

**MATER.**—A very pretty *Pelisse* for a little girl was given with our No. for October 1877.

**LADIES' NEEDLES.**—We have lately seen a pretty little needle case, so constructed that the rusting of the contents that so often occurs, is prevented, and the needles, which are made of the best spring steel, are readily available for use. Messrs. S. Thomas & Sons, of Redditch, are the manufacturers, and Ladies who desire a really good needle should ask for their make.

**THE FOLLOWING FULL-SIZED PATTERNS** have been given during the past few months.

**NOVEMBER.**—The Empress Paletot, and the Princess Charlotte Polonaise.

**DECEMBER.**—Alexandra Tunic for a Ball Dress, and an Evening Dress Robe for a little girl about 11 years of age.

**JANUARY.**—The Polonaise a Gilet, and a Watteau Corset for a Dinner Dress.

**FEBRUARY.**—Abergeldie Waterproof Cloak, and the Mercedes Corset for a Ball Dress.

**MARCH.**—The Queen Margherita Tunique, and the Ernestine Corset.

\*\*\* Any of the above Numbers may be had from any Bookseller, or from the Publishers, or Post Free for 13 stamps, of Louis Dreyer & Co. 1, Kelsco Place, Kensington, London, W.







March 1870

Plate 1

Le Monde Élegant





March 1878

Le Monde Élegant

1878









March 1878

Le Monde Éléant

Plata 2





*Le Monde Élegant*







March 1875

Le Monde Élegant

Plate 5



## HOW TO DECREASE THE SIZE OF A DRESS-BODY PATTERN.

In the accompanying diagrams, the black lines represent a pattern of the usual form, such as is generally given in this Magazine, and is for a breast measure of  $34\frac{1}{2}$  inches, which is the medium size. Suppose now that we require to make up this pattern for a very *Small* size, say 32 inches round the chest, we have to proceed as follows, for each of the pieces which compose the pattern.

**FRONT** :—take off about  $\frac{1}{2}$  of an inch all along the front edge, and  $\frac{1}{2}$  of an inch all round the neck seam; take off  $\frac{1}{2}$  an inch all along the shoulder seam.

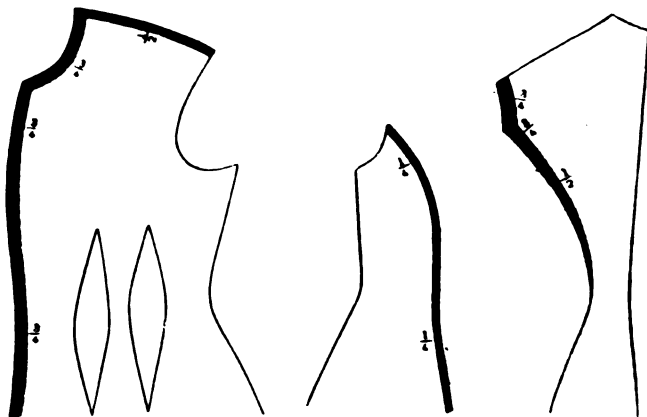
**SIDE-PIECE** :—take off  $\frac{1}{2}$  of an inch all along the side-seam.

**BACK** :—take off  $\frac{1}{2}$  of an inch across the shoulders or back stretch; take off  $\frac{1}{2}$  of an inch at the top of side seam, sloping off gradually to nothing at the waist level: place the narrowest part of back a little higher, so as to shorten the waist.

For the **SLEEVE** :—take off  $\frac{1}{2}$  an inch all along the hind arm seam and make it shorter at wrist, according to the measure of the lady.

This will produce a pattern suited for a 32 chest measure. If a  $33\frac{1}{2}$  inch chest measure was required, take off only half the quantities we have named.

N. B. The black parts show the portions that have to be cut away.



## THE QUEEN MARGHERITA TUNIQUE.

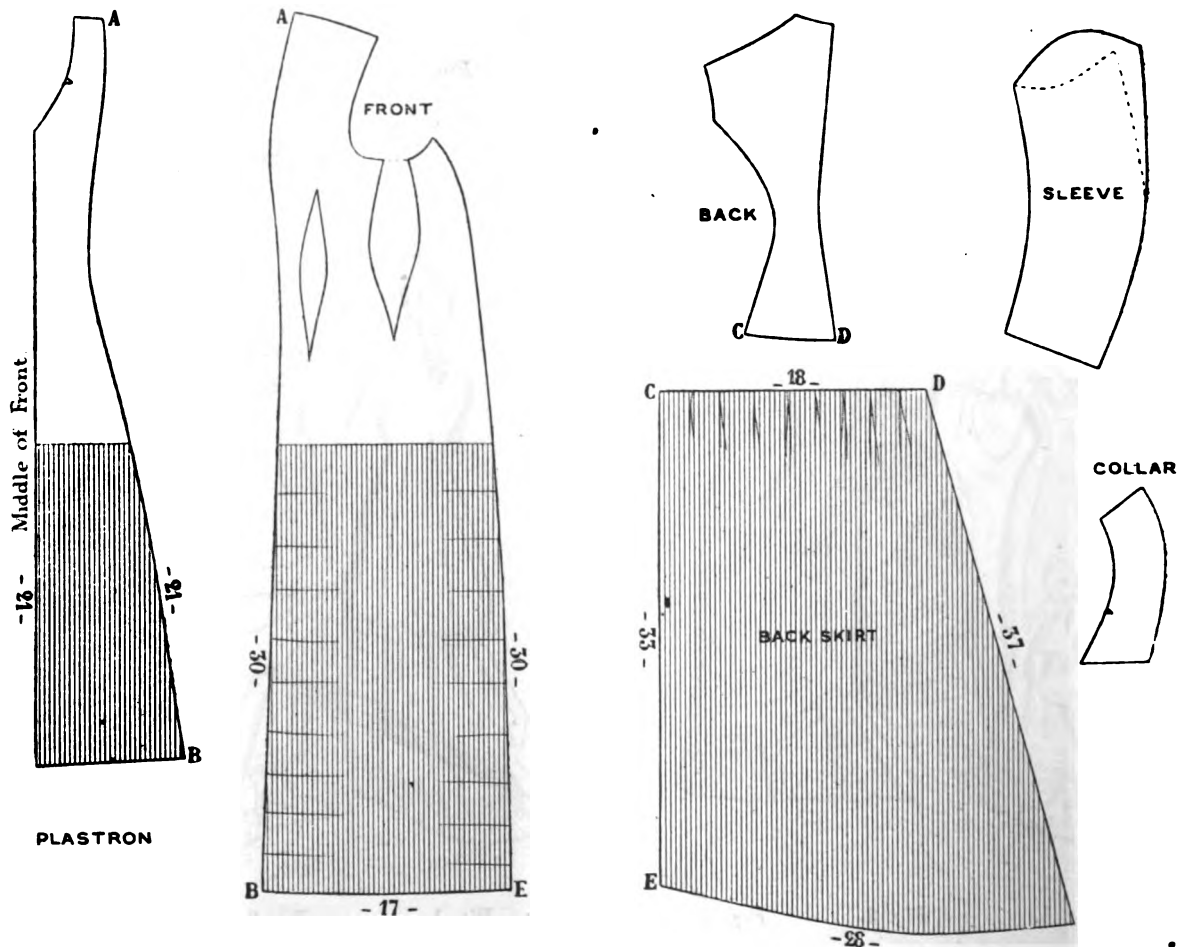
(As shown by figure 3 of our second plate.)

These diagrams show the complete form of our first full-sized pattern. The plain lines show the pattern exactly as we have given it; the shaded parts show the quantities that have to be added, marked in inches for each piece. The letters A, B, C, D and E, show at a glance how the various parts of the pattern are to be joined together.

To use this pattern for a **LARGER** SIZE, follow the plan explained in our last month's Number for the **MERCEDES CORSAGE**. If required for a **SMALLER** SIZE, the instructions given at the top of this plate must be carefully carried out.

This pattern, out to its full-size will be forwarded to any of our subscribers on receipt of 5 stamps.

Our second full-sized pattern, the **ERNESTINE CORSAGE A BASQUES**, must be *enlarged or decreased* in size by the directions given for the Mercedes Evening Corset on plate 7 for last month, because the plan for decreasing the size which is given at the top of this plate, is not suitable, when the front has a *plastron*, and when the back is made with five seams.



# Ladies' Monthly Magazine, THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 651

MARCH, 1878.

VOL. 55

## Observations

### ON LONDON AND PARISIAN FASHIONS.

It is our usual custom in the March Number, to indicate in our colored plates the Fashions that will prevail during the early Spring season, and this year we have the pleasure of presenting our readers with an unusually elegant selection of novelties, from which an exact idea of the present styles can be obtained.

As we observed last month, the characteristic features of the present fashion consist in a combination of elegance and richness, with a complete absence of all exaggeration of style whether in the forms, colors, trimmings, or materials. The extreme degree of tightening or tying back in dress skirts, is no longer considered in good taste among the leaders of Fashion. The graceful flowing trains of the most fashionable dresses allow Ladies the free use of their limbs, without at all departing from that absence of fulness round the hips, which is an indispensable feature in the present style.

The Princess Robe, without any seam across the waist, is still fashionable, and so are the various forms of Tunique or Polonaise. The addition of a long *plastron* or *gilet*, to the Polonaise or Tunique, is the latest novelty, and will probably be very fashionable.

The *Corsage à basques* with richly trimmed skirt is also fashionable: these *corsages* may have the *basques* of equal depth all round, or the front and back may each form a *plastron* slightly shorter than the sides, or the fronts may be plain, while the back *basques* are prolonged to form a deep *basque-habit*, having the corners turned back to show the linings, which should be of a different shade or color.

There is an attempt to introduce *ceintures* or waistbelts, but it does not at present seem likely to be successful, except perhaps for early morning wear.

A Princess Dress is sometimes trimmed to imitate a Polonaise or Tunique, instead of having the Polonaise separate: this plan, though

not so effective, is of course economical.

The latest and most elegant novelty is the *Margherita Tunique à Plastron*, which is shown on the third figure of our second plate; it combines all the best features of the present fashion. There is the long wide *plastron* in front, the plainness round the hips, the flowing train at back, with the graceful draperies at the sides. We have selected this *Tunique* to form one of our full-sized patterns, as it is a rather difficult form of *tunique* to cut without an exact pattern.

Paletots, Pelisses, Mantelets, &c. for the Spring, will be all worn long, and more or less tight-fitting. For very early Spring, thin black cloth is an appropriate material: cashmere and black silk, and combinations of these, will be very fashionable. The favorite trimmings are lace and *passementerie*, enriched with jet or toned steel beads.

## THE FULL-SIZED PATTERNS.

All allowances necessary for seams, are already given to these Patterns, so that seams NEED NOT be allowed for in cutting out, except in materials that require extra wide turnings in.

The Patterns are all suited for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest and 24 waist, unless otherwise stated in the description.

Our first full-sized pattern is THE QUEEN MARGHERITA TUNIQUE, as represented on the third figure of our second colored plate. It is very novel and elegant in style: the front forms a long and rather broad *plastron*; the side of front (which has the sidepiece cut in one with it) has the skirt long and nearly square in form, and it is to be caught up or draped by a series of small folds, crossing from side to side as shown on fig. 8 of plate 2. The back is only of the ordinary *basque* or jacket length, and is to be completed by adding a nearly square breadth of stuff, gathered or pleated into the bottom of back skirt, and lengthened to form a full train, as shown by the back view on plate 2a. The collar is round at back, and wide and square at front. The pattern as here given consists of five pieces,—front or *plastron*, side of front, back, collar and sleeve.

Our paper would not allow us to give the full length either of *Plastron* or of the side of front: the *plastron* must have about 21 inches more length and the width at bottom should be 10 inches: the sides of front must be lengthened about 30 inches, the width at bottom being 17 inches. We have not given the large breadth which forms the full skirt or train: it is only a nearly square piece, 33 inches long at the side, and 37 inches in the middle of back: the width at top is about 18 inches and the width at bottom about 28 inches.

The shaded portion of the diagrams of this *tunique* on our seventh plate, show the exact forms of the pieces which have to be added, as well as the shape of the square back breadth.

The seam which joins the *plastron* to the side of

front, is marked by a small cut near the top. The notch in the neck seam of collar, corresponds to the small notch in the neck seam of the *plastron*, and serves to show the exact position of this piece.

Our *second* pattern (all the pieces of which are indicated by two round holes) is THE ERNESTINE CORSAJE, forming *plastrons* at back and front as shown on the third figure of our fourth plate.

The centre or *plastron* portions of back and front have the skirts shorter than the sides, as shown by the notches. The manner in which it is cut renders it very easy to obtain a beautiful fit, because it is composed of four long pieces of nearly equal width, so that a little taking in at the seams where required will be all that is necessary to fit the most difficult figure. The pattern consists of *gilet* or *plastron*, side of front, side piece, and back; the sleeve of pattern No. 1 may be used for this *corsage*. The seam which joins the *plastron* to the front, is marked by two small cuts, while three cuts indicate the seam joining the back to the sidepiece. The fronts fasten by a row of small buttons down the centre.

## Description Of the Plates of Costumes.

### PLATE THE FIRST.

#### PROMENADE COSTUME.

Fig. 1.—*Princesse* Dress of iron-grey Cashmere and of striped silk of a rather darker shade. The dress fastens at left side; the bottom of skirt is trimmed by a *fluted* flounce, headed by a plain piece which is cut into vandykes at equal distances; each vandyke being fastened down by a button; above is a very narrow *fluted* flounce surmounted by a *biase* band of the striped silk: the centre of back is cut across at the depth of a *basque*, and to it is sewn the fulness of skirt which forms two hollow pleats widening out as they approach the bottom, this portion of skirt is without the flounces. The front of *corsage* forms a *plastron*, terminating in a point, from which start *revers* of the striped silk, these extend in a sloping direction nearly to the bottom of skirt, enclosing a draped *tablier* (of the cashmere) the upper portion of front of *corsage* forms a square of the striped silk, and there is a deep square collar of the same material. The sleeves have fancy cuffs of the silk. Chapeau of black velvet with blue feather and flowers. For back view see plate 1a.

The first full-sized pattern for January may be used for cutting the Tunique, by shortening the *plastron* à *gilet*, and making it pointed at bottom: and by adding the sloping bands of the striped material, and making the back pleats start some little distance below the waist.

#### PROMENADE COSTUME.

Fig. 2.—Dress of light Havannah silk; with trimmings of a much darker shade of silk. At bottom of skirt is a *fluted* flounce above which is a plain space partially covered by pointed tab of the dark silk arranged in *fluted* folds and placed at equal distances from each other; these are surmounted by a band (of light silk)

edged at each side by a *fluted* frill, and beneath which appears at back a narrow flounce of the light silk. *Pelisse* of rich black silk: it is tight-fitting both at back and at front, where it is closed by buttons and is ornamented by a frill of lace in spiral folds: the bottom is edged by a flounce of black lace, headed by very narrow folds of silk placed close together and forming a band, which is surmounted at sides and back by a broad scarf of silk starting from the under arm seam, and fastened by buttons to the side seams, and forming large bows and fringed ends at back: just below the back of waist, a *postillon* is imitated by a double flounce of lace headed by the folded band, and buttons. The neck is finished by a collar edged by a frill of lace, with folded band, and forming a point on the chest: the sleeves are trimmed at wrists by double frills of lace, headed by bands with bows at back of arms. Chapeau of black chip, with flowers and an ostrich feather. For front view see plate 1a.

The *Pelisse* may be cut from the first full-sized pattern for October last, by lengthening the skirt and taking out a fish or puff in the front.

#### PROMENADE COSTUME.

Fig. 3.—Dress of mauve silk; the bottom of skirt is trimmed by three narrow flounces surmounted by a broad band of silk arranged in oblique *flutings*; the back is ornamented by a sash. Sleeveless Mantle of black cashmere; the *Pelisse* or under portion closes by buttons, it is edged by two flounces of black lace surmounted by several rows of very narrow braid. The arms pass through large openings made in this portion of the garment, which is covered by a *Pelerine*, having the front open from the neck, while the centre of back is cut up nearly half its depth: the *Pelerine* is edged by a lace flounce headed by several rows of the narrow braid which are carried up the edges of back opening forming a point at its summit: the shoulders are ornamented by lace flounces headed by the rows of braid, and starting from back front of neck, which is finished by a narrow frill. Chapeau of black felt trimmed by violet velvet, white flowers and a small black feather. For front view see plate 1a.

These Costumes are from the VILLE DE PARIS.

Any easy fitting *Pelisse* pattern will do for the body portion of this mantle; the armhole must of course be cut 3 or 4 inches deeper. The Cape must have as little fulness as possible.

### PLATE THE SECOND.

#### YOUNG LADY'S COSTUME.

Fig. 1.—Cashmere Robe (*Princesse*) of the color called *lie de vin*: the costume fastens at left side, the front is slightly draped, the sides being caught up and fastened to the back which is cut across at the depth of a *basque*, and to the edge is sewn the fulness of skirt which is arranged in *fluted* pleats and is enclosed by *revers*: below the draped portion of skirt (at front and sides) appears a *fluted* flounce, and the *basque*-edge is crossed by a



folded band. The top of *corsage* is slightly open in front and is finished by a collar: the sleeves have fancy cuffs with buttons. Light brown felt hat, with a band of black ribbon and a blue feather. For back view see plate 2a.

#### PROMENADE COSTUME.

Fig. 2.—*Dress à deux jupes* of light green silk. The bottom of under-skirt is trimmed by a flounce arranged in groups of hollow pleats alternated by plain spaces; the upperskirt is cut up at sides, the front forming a round draped *tablier*, and the back a square-shaped piece, the whole edged by fringe: tight-fitting *Pelisse* of black silk: the front forms a *gilet* closing at sides, and enclosed by frills of black lace and continuing to the shoulder seam; the *gilet* is ornamented by festooned loops of *passementerie*. The bottom of the garment is trimmed by a black lace flounce headed by several bands of very narrow silk braid; to the bottom of *gilet* is added a second flounce, above which are placed the rows of narrow braid headed by a narrow lace: the back of skirt is finished by two festooned loops of the *passementerie*, and the sleeves have at wrists pointed *revers* edged by narrow lace frills and rows of braid, and at fronts of arms are festoons of *passementerie*. The neck is slightly open, and is finished by an upright frill, and on the chest is a bow. Chapeau of black felt, with a white *rûche* and *aigrette*. For back view see plate 2a.

The full-sized pattern for September last, gives an idea of the manner of cutting this *Pelisse*.

#### COSTUME FOR HOME.

Fig. 3.—*Dress à deux jupes* of a pale grey fancy woollen material, with plastron and trimmings of brocaded silk of a darker shade of grey: the bottom of underskirt is finished by a broad hem surmounted by an upright *flûted* frill of the silk; the hem is crossed at equal distances by tabs of silk, which are fastened by buttons to the frill: the upper skirt and *corsage* are cut in one, à la *Princesse*, the front forms a *plastron* of brocaded silk buttoning in the centre, as shown by the small wood-cut attached. The sides of skirt (which join the *plastron*) are gathered into folds; the back is cut across at the *basque*-level, and to its edge is sewn the fullness of back of skirt, which is edged by a band of the silk, and extends below the other portion of skirt, forming large hollow pleats: it is also slightly caught up towards the sides, and is fastened by knots of the silk (see back view on plate 2a). The upper portion of *corsage* is covered by a large square collar of the silk, and on the chest is a rosette: the sleeves have very deep cuffs of the silk.



These costumes are designed by MADAME CAVALLY.

We give the full-sized pattern of this very novel *Tunique* with our present Number.

### PLATE THE THIRD.

#### BALL COSTUME.

Fig. 1.—*Dress à deux jupes* of white muslin and of rose-colored silk: the underskirt, which is of rose silk is arranged in small fixed pleats, and is finished by three flounces, one of silk and the others of muslin, the upper flounce (of muslin) is cut into vandykes edged by narrow white lace. This skirt is partly covered by a drapery of the muslin edged by a flounce of lace, and gathered up in the centre of front. *Princesse* *Tunique* of white muslin with very deep *gilet* of the rose silk, fastening by buttons, and edged by a flounce of white lace: the *tunique* fastens at top portion only, and forms both at back and front, an open point finished by notched *revers* of the silk, edged by lace and on the chest are bows: the sleeves form puffs of the silk: the *tunique* skirt is deep and falls square at sides and back, where it is slightly raised *en bouffant* and fastened by large bows and floating ends of rose-colored silk: the skirt is edged by narrow lace. For back view, see plate 3a. M<sup>ME</sup>. BREANT CASTEL.

#### DINNER COSTUME.

Fig. 2.—*Princesse* *Dress à deux jupes* of sea-green silk with trimmings of *mauve* silk: the front of underskirt is ornamented by *flûted* flounces of silk of the two colors arranged alternately: the back falls in large hollow fixed pleats. The *corsage* is cut in one with the upper skirt, which forms at front a round *tablier* edged by a *flûted* flounce of *mauve* silk: the lower part of *tablier* is arranged in folds. At the sides are large *revers* covered by *mauve* silk and studded by buttons: the centre of back (at the *basque* level) is ornamented by a large bow of *mauve* silk below which the fullness of skirt commences, and is enclosed by the *revers* already described, below this the back portion of skirt falls in spiral folds, alternately of green and of *mauve* silk, the former plain, and the latter *flûted*, and from each of the latter start two short ends of ribbon of the same color. The *tablier* (and *corsage*) close by buttons, and at right side is a *flûted* pocket of *mauve* silk with bows and ends. The front of *corsage* is slightly open *en cœur*, and is finished by a narrow upright frill of *mauve* silk: the sleeves have at wrists deep *flûted* frills of similar silk, accompanied by bows. For front view, see plate 3a.

#### DINNER OR EVENING COSTUME.

Fig. 3.—*Princesse* *Dress à deux jupes* of sky blue silk: the front and sides of underskirt are trimmed at bottom by two *flûted* flounces of the silk, having between them a flounce of white lace: this trimming is divided into sections, by spiral folds of *flûted* silk: the back of skirt is arranged in large *flûted* folds: the upper skirt is edged by a flounce of white lace: the front of *corsage* and of skirt closes by buttons, and the sides are caught up and fastened by bows of silk, the lower portion of skirt forming fixed folds: at sides are fancy pockets of silk

and lace: the back of *corsage* is cut off to represent a *basque*, edged by a double flounce of white lace, above which is a fancy trimming; to the edge of this simulated *basque* is sewn the fulness of back of skirt which is *bouffante* and has at each side bows and ends of ribbon: the *corsage* is high on the shoulders, and forms both at back and front an open square finished by a frill of white lace and by a folded band of silk: the sleeves have deep cuffs formed of folds of silk, finished by small loops and buttons. For front view see plate 3a.

Our second pattern for January gives the form of the upper part of the Watteau *Corsage*.

This Costume and the preceding one are from the MAISON MULLER GILBERT.

#### PLATE THE FOURTH.

##### PROMENADE COSTUME.

Fig. 1.—This Costume consists of an under-skirt and Pelisse *en suite* of grey cashmere; with trimmings of brown silk. The bottom of dress skirt is trimmed by a *flûted* flounce of the silk partially covered by a vandyked flounce of the grey material with but little fulness; above these flounces, the skirt is divided into sections: the front portion is draped, the sides are arranged in fixed folds, and the back is *bouffante* as seen by back view on plate 3a: the front section is flanked by loops of the brown silk. The Pelisse is tight fitting and closes by buttons at left side of the chest: it has a shawl collar, and at sides are square-shaped pockets finished by cut ends, narrow frills and buttons (of brown silk): the bottom of the garment is ornamented by ends of the silk, and the sleeves are finished at wrists by double rows of silk loops. Bonnet of black silk, trimmed by a small ostrich feather and ribbons of the same color, with some small crimson flowers and foliage. For back view see plate 3a.

MADAME MULLER GILBERT.

##### WEDDING COSTUME.

Fig. 2.—Princesse Dress (*à deux jupes*) of rich white silk: at the bottom of skirt is a *flûted* flounce partially covered by a flounce arranged in hollow pleats, alternated by spaces ornamented by buttons and elongated holes marked out by *rouleaux*. Above the flounces, the front of skirt forms a large square *tablier* draped and edged by white lace headed by a double *biais* band: the back of skirt forms a deep square-shaped piece similarly edged: the upper skirt and *corsage* form an open *tunique à gilet*, the *gilet* portion continuing across the shoulders and forming a point: the *gilet* closes by buttons and the sides of *corsage* and of *tunique* skirt (enclosing it) are edged by a double *biais* band and by white lace laid on flat. In each corner of *tunique*-skirt are four buttons and elongated holes marked out by *rouleaux*: the sides are caught up and fastened by bows and short ends of white satin ribbon, the back of skirt being *bouffante*. The neck is ornamented by a collar forming points in front, and edged by narrow lace with a *biais* band.

The sleeves have broad fancy cuffs ornamented by the buttons and imitated holes; the lower portions of cuffs form bands edged by narrow lace and fastened by single buttons. The figure is almost entirely enveloped by a veil of white *tulle*. For back view see plate 3a.

This elegant Wedding Robe is designed by MADAME BREANT CASTEL.

This *Tunique* is very similar in form to our first full-sized pattern: the *gilet* of *course* is much shorter, and the back is prolonged to the bottom of skirt, instead of having a full breadth added.

##### PROMENADE OR CARRIAGE COSTUME.

Fig. 3.—Dress of dove colored silk: at bottom of skirt is a rather broad flounce edged by a band of satin of the same color: above the flounce, the front and sides of skirt form a deep square *tablier*, slightly draped, bound by the satin and ornamented by a chain of embroidery of small leaves formed of the satin: it closes by buttons, the back of skirt is slightly shorter and is *bouffante*: it is edged by fringe accompanied by the satin band and embroidery: it is also caught up and fastened by a loop and ends of the silk. *Corsage Cuirasse*; the central portions of both front and back are shorter than the side portions, and are enclosed by satin bands and embroidery; the bottom edges of the side portion of *corsage* are finished by fringe accompanied by two satin bands enclosing a chain of embroidery and surmounted by a second chain: the central part is edged at back by fringe with four satin bands arranged in groups of two, and surmounted by a chain of embroidery. The centre of front is without trimming and is closed by buttons: the neck is encircled by a narrow embroidered collar, and the back of neck is ornamented by the embroidered leaves which form a point: the sleeves have deep fancy cuffs imitated by satin bands and buttons. Bonnet of sky-blue terry velvet with white and blue feather. For front view of this figure see plate 3a.

Our second full-sized pattern gives the form of this elegant *Corsage*.

This Costume is from the VILLE DE PARIS.

The traine skirts on any of these plates may be cut from the diagram given on the seventh plate of our January Number.

#### PLATE THE FIFTH.

No. 1. CHAPEAU of mauve silk and of white silk, the crown which forms a puff of the mauve silk is encircled by folds of white silk: the brim is composed of vandykes of mauve, the spaces being filled in by *flûted* pleats of white silk. At the back is a spray of pale amber flowers, with a white ostrich feather, and accompanied by lappets of white *tulle* which are to be carried round to the front of neck to form brides. MADAME ANDRÉE.

No. 2. BONNET of black silk, having the inside of front and of sides finished by a narrow *flûting* of white muslin. The Bonnet is trimmed by a band and loops of cardinal red ribbon, and at right side, near the back is a white ostrich feather, at the left side is a black wing feather, and on the top is a tuft of small yellow

flowers with foliage. Strings of cardinal red ribbon. MESDAMES BRIE ET GÉOFRIN.

No. 3. HAT of grey straw; having the front of brim slightly turned up: the crown is encircled by a draped band of light Havannah colored muslin which forms a puffin front: at left side is a shaded feather. MADAME BONDY.

No. 4. Embroidered COLLAR *à la Louis XIII*: it is to be worn with a *corsage* slightly open *en cœur*, and the front is finished by loops of cord and tassels: the collar is attached to a habit shirt of thick muslin. MAISON CAPRICE.

No. 5. BONNET of white silk, having a curtain edged by a narrow *flûting* of the silk, above which is a band of rose-colored velvet. The front portion of crown is closed by a narrow heading of the velvet which is joined at sides by draped bands of rose-colored silk; and these cross each other at the back, and are carried to the sides where they are terminated by small groups of bows of the velvet, from which start strings of the rose silk. At left side is a spray of pale green foliage which also trims the inside of front: at right side are two ostrich feathers, one white and the other rose-colored. MADAME BAYARD.

No. 6. CHAPEAU of brown silk, trimmed by a drape of black silk, which crosses over the curtain and terminates in lappets forming *brides*: the silk is edged at one side by narrow black lace, and the curtain is partially covered by black silk similarly edged: at right side near the front, is a group of bows of black ribbon accompanied by a white ostrich feather and a black *aigrette*: the inside is finished by white lace, with bows of black ribbon. MADAME ANDRÉE.

No. 7. Black silk BONNET, trimmed by a folded band of sea-green ribbon, fixed (at right side) by two mother-of-pearl buckles: the silk also forms *brides*. The curtain is edged by a *flûted* frill of white muslin, and is surmounted by a large puff of the sea-green silk. At left side is a green cock's feather, and the inside is finished by a narrow frilling of the muslin. MADAME ANDRÉE.

No. 8. CAP of white muslin and lace; the crown is puffed and the back forms a square-shaped lappet, edged by the lace. The front and sides of crown are finished by lace and black velvet forming a sort of coronet: the velvet is carried to the sides of the lappet already described, and to which it is attached, and terminates in floating ends. MAISON LESIRE.

No. 9. BONNET of slate-grey silk, having the brim bound by black silk: the inside of front is finished by a garland of foliage. The crown is enclosed by a broad folded band of black silk, which forms transverse folds at the top: and at sides, from whence start the *brides*: the curtain is edged by folds of the silk, and at right side (at the edge of crown) is a *bouquet* of bright red flowers, accompanied by foliage of two shades of green. MAISON CHILLORET.

No. 10. CHAPEAU of grey straw, having the brim edged by black ribbon; the crown is encircled by a folded band of black silk, which forms at back some loops and short ends: at left side is a spray of light green foliage. MADAME BONDY.

No. 11. CHAPEAU of fine black straw: the inside is finished by a *flûting* of white muslin: the front and left side of crown are trimmed by a draped band of bright blue silk with a large bow fixed by a steel buckle: at left side and back are two black ostrich feathers: from beneath the back of brim starts a group of bows and short ends of the blue silk. MDM. ANDRÉE.

No. 12. COLLARETTE to be worn with a *corsage* open *en cœur*, and composed of pink silk edged by narrow white lace and placed on a foundation of white opaque muslin: the silk is caught up at each side by a rosette of black velvet ribbon: the silk is festooned towards the front where it is finished by two points edged by lace and fastened by a large rosette of the velvet ribbon.

## FOUR FAIR NIECES.

(Continued from our last.)

### CHAPTER V.

Despite my unwillingness to leave my dear Jessie in her stricken state, I felt obliged to go at once to London in consequence of the telegram forwarded to me by Mr. Westwood's confidential clerk.

I left Beatrice and her lover,—if such indeed he were—in the hall, and hastily ordering the carriage to be ready for me in half-an-hour, I went up stairs, and having put together the few necessities I should need for my short absence, I turned towards my niece's chamber.

Outside the door lay Rover, the black retriever, who, although he had been Christina's especial pet, was yet so attached to Jessie, that he spent his life more than evenly between the Vicarage and Cloverbridge.

I entered the room, and after a few whispered words to the maid who was in waiting, I stepped to the bed, and looked at my broken lily. She was sleeping, and on her face lay the shadow of pain. A faint sigh parted the pale lips, so rosy only an hour or two ago, and she turned uneasily upon her pillow.

Unconsciously obeying a sudden impulse, I took up a pretty pair of scissors that lay on the dressing table, and severed one long chestnut curl from that uneasy sleeping head.

Ah me! it lies now

—With my secret treasures  
Past all others' ken or care,  
And 'tis one of my life's few pleasures,  
To look at that curl of hair.

I left her lying there, pale, sleeping; yet somehow as I kissed the pallid forehead, a presentiment came to me that I might see her again never more with the same look.

In another hour I was on my way to London, and reached my destination just as night was closing over the great city.

My anxiety about the concerns of my niece was however too great to permit me to delay till the morning, so, as I knew the private address of the confidential clerk, I called at once upon him. He could only corroborate the news contained in the telegram, giving me the fullest particulars of the case, and stating all he knew of the flight of the fraudulent trustee. Nothing could be done, affairs were hopeless, and I thought with a sharp pang of proud Beatrice Harcourt, who had so gloried in the



possession of wealth, because of the independence it conferred.

I remained in London two days, transacting such business as was necessary, and on the third day I left.

I had not heard from home during my absence, and my homeward journey was filled with anxious thoughts of my Jessie.

The distance seemed far, and the time long till I could reach her, but I comforted myself with thoughts of how I would cheer her by every means in my power and win her by the wiles of calm home-affection, to forget the mis-given love whose broken dream she then bewailed.

Musing thus I took but little notice of my companions, surroundings, or the scenery through which we passed, until at last we reached a large junction: on hearing its name, I was reminded that I was half-way home. As the train stopped at the platform, another train bound for London was just leaving the station. I cast my eyes carelessly upon the window of each compartment as it passed on, when I saw, or thought I saw, in a first-class carriage, the face of Jessie Desmond. I sprang to my seat with an exclamation, but at the same moment the train in which I was seated rolled on, and was soon in rapid motion. I quickly recovered myself, and smiled inwardly to think how I had been deceived by my own fancy and a chance resemblance to the face I loved best in the world. I strove to reassure myself, and in some sort I succeeded, but a lurking feeling of uneasiness still remained, and I found myself growing more and more anxious as the distance lessened between me and Cloverbridge.

#### CHAPTER VI.

At last we reached the rustic wayside station, which was gay with lilac, laburnum, and guelder roses. As I stepped down to the platform, I saw Christina's little pony carriage outside the station with Rover in attendance. In another moment I was kissing my niece's dear, gentle face, and listening to her pleasant voice as she bade me welcome home again.

"How is Jessie?" I asked as soon as we were seated, and the pony had been persuaded to start. His disposition resembled that of the famous animal who carried Dumbiedikes so long and so well, but of whom Jeanie Deans remarked that he was *wily*ard.

"How is Jessie?" I repeated.

"I have not seen her to-day, uncle," replied Christina, a strange hesitation in her manner.

The vague uneasiness which had pervaded

my mind during the latter part of my journey, again asserted itself strongly.

"What has happened, Christina?" I asked, "Where is Jessie? Is she ill?"

She changed the position of the reins, and put her disengaged hand on mine, pressing it gently.

"The truth, Christina," I said.

"I will tell you the truth, dear uncle," she answered, her usual calm tone troubled and shaken. "*Jessie has left us.* She left Cloverbridge last night with—or rather to meet—Captain Dacre. Beatrice had not spoken to her since you left, and was not aware of her absence till I went down this morning, upon receipt of this letter. It was delivered by a strange boy to my maid just after breakfast."

I took the letter which Christina held out, and read the few hasty incoherent words which had been penned by my darling before her rash flight. She had gone to marry Captain Dacre, whom she had loved from the first. She had left a letter for me in my study. She entreated Christina to take her part with Beatrice, and try to soften the proud heart with forgiveness and love.

No more words were spoken during the short homeward drive, but never had I carried a sorer and heavier heart than I did then: scarcely even when with the strength of young manhood's sorrow, I mourned for my lost love, Jessie Desmond's mother. Jessie had been all the world to me, for her I felt the fond love of a parent, enhanced by the sentiment of romance which lingered round her mother's memory. She had repaid me hitherto by a clinging devotion, an unvarying tenderness, yet now in the prime of her womanhood, just when her beauty and sweetness seemed most to gladden my house and heart, she left me, —left me to a lonely home, left, during my absence, with the man who, to her own knowledge, had played a double part with her cousin and herself.

I went at once to my study on my arrival, and found Jessie's letter on my writing table.

Few persons, and I think only those who have lost dear ones in like manner, can realize my feelings as I stood, the letter yet unopened in my hand, looking at the superscription, remembering that I had watched the writer's childish scrawl gradually develop into the womanly, graceful hand which now faced me on the envelope. However graceful now, I could mark where the hand had trembled, and where at the close a blot appeared, showing that the pen had fallen from the writer's hand—

perhaps in an agony of tears.

I read the letter. I will not transcribe it. The tenor of its contents has been often written by wanderers like my Jessie, wild words penned by truants from home and life-long love, for the sake of a new affection, which, because it comes in youthful impetuous fashion, seems so much better than the middle-aged love of kith and kin, to the heart untaught by time and trouble.

It is enough to say that she professed regret and affection, and implored forgiveness. Before I received it she should be married. She spoke with loving confidence of Captain Dacre—ah me! the world-old story of woman's confidence,—and expressed a hope that in time to come I should receive him with trust for her sake.

I read the letter and locked it in my desk. I then enquired for Beatrice. Christina having answered my summons instead of a servant, told me she had remained in her chamber since hearing the news of Jessie's flight, and had refused to see any one. It was now seven in the evening, and she had taken no food. I turned at once to go to her chamber, and in the hall, just where I received the telegram from Mr. Westwood's clerk—another yellow-covered missive was put into my hand. I thought it a coincidence.

Christina leaned on my shoulder with a comforting gesture, and I opened the telegram.

From

Captain Dacre

To

Charing Cross

Ralph Desmond

London

Cloverbridge

*I telegraph by Jessie's desire We were married this morning at nine o'clock at Westhampton We are starting to Paris*

"It is all true then?" said a low voice at my side, and turning I saw Beatrice, white as the morning robe she still wore.

"My poor Beatrice," I said turning to her, but she swerved from my offered caress, and looked at the telegram.

"You will not follow them?" she asked.

"No," said I sadly, "there is one thing I can do. I shall go to Westhampton tomorrow, and ascertain if this news be true. If so, I can do no more, but if not—

"Ah," she said quickly, with a strange note in her voice—"what then?"

"I shall follow and recover my niece, who under all circumstances will be dear to me."

"And shall you bring her here?" she asked in the same strange tone.

"Here, of course."

"Then," she answered passionately, "I must leave you. I have lost my fortune, but Jessie Desmond has robbed me of a dearer thing than fortune or even life, and it will go hard with me if meeting her again, I have not some revenge."

(To be concluded in our next.)

## LONGING FOR VIOLETS.

I plucked them not, but willing feet,  
Meet pupils of a loving heart,  
Ranged the wild woods for blossoms sweet,  
Deeming their beauty might impart  
A balm to soothe the weary pain  
That robbed my life of half its prime;  
And with their sweetness bring again  
Bright memories of the olden time.

I loved the flowers, I loved the hand  
That bore them from their wintry bed,  
Ere yet the spring-time ruled the land,  
Or gayer flowers their perfume shed.  
They spread around with loving care,  
The fairest buds that ever grew;  
I cared not for exotics rare,  
But longed for violets, wild and blue.

And they have some, tho' scarce the sleet  
Hath ceased to fall o'er dale and hill;  
Wild violets too, as pure and sweet,  
As ever grew by summer rill.  
With spring's own fragrance in their breath,  
And summer's beauty in their forms,  
And bright as tho' their verdant leaves  
Had never bent neath 'neath wintry storms.

I cherish, too, a grateful thought,  
Our Father might have heard my prayer;  
And sent a breeze with sunshine fraught,  
Wafting to earth these blossoms fair.  
Then guided to their lone retreat,  
'Mid withered leaves and thorny brake,  
The loving heart and willing feet,  
That sought these blossoms for my sake.

Sweet flowers, ye shall not leave me, till  
The heart that throbs so feebly now  
Hath ceased to beat, and dark and chill  
Death's shadows rest upon my brow.  
Ye too must fade, for 'tis your doom,  
Frail blossoms of the woodland shade,  
To wear awhile your azure bloom,  
And in your purity to fade.

Only to fade, a painless death,  
A gentle sinking down to rest:  
The leaves just shed by some soft breath  
Of summer wind on earth's green breast.  
Oh, forest gems, your early birth  
And presence here, hath cheered the hours  
That else had been of little worth  
Without ye, beautiful wild flowers.

LHX.

## The Theatres.

**DEURY LANE.** After an exceptionally successful season, the pantomime is drawing to a close. *The White Cat* has been one of the most admired pieces of the kind ever produced at this favorite house, and from the first representation to the last, has kept up its interest and attraction for the public.

**HAYMARKET.** The revival of the Shakespearian drama is attended with great success. In *Twelfth Night* Miss Neilson makes a charming *Viola*: her interesting assumption of that character meets with decided approbation. She is well supported by the other members of the company.

**ADELPHI.** The Carl Rosa Opera Company are now occupying this popular house, and reproduce in a very effective manner Nicolai's celebrated comic opera *The Merry Wives of Windsor*. The characters of *Mrs. Ford* and *Mrs. Page* are taken by Miss Julia Gaylord and Miss Josephine Yorke, and are wonderfully well sustained, while Miss Georgina Burns makes a very captivating *Anne Page*. The burly knight *Falstaff*, whose love affairs form the slight plot of the piece, is represented to perfection by Mr Aynsley Cook. An incidental Ballet occurs, and is pleasingly executed by Miss Josephine Warren, and the *corps de ballet*. The scenery is especially good, especially that representing the moonlight *rendezvous* at Herne's Oak, where the elves perch among the branches, and the demons range themselves in the background, while the glittering fairies are grouped round the tree. No one should miss seeing the spectacle, and hearing the charming music of Nicolai's opera.

**PRINCESS'S.** Miss Heath still attracts the public by her talented representation of the principal character in *Jane Shore*.

**LYCEUM.** *Louis XI* is promised shortly at the Lyceum, and meanwhile Mr. Henry Irving is winning new laurels on old fields, in his combined characters of *Lesurques* and *Dubosc* in *The Lyons Mail*, *Mathias* in *The Bells*, and *Charles I*, in the play of that name.

**QUEEN'S.** *'Twist And Crown* was revived at this house, with Mrs. Rousby in the principal character, assisted by Mr. Herman Vezin and the entire company. It has been removed to make room for *The Lancashire Lass* by Mr. H. J. Bryon, in which Mr. Sam Emery sustains his original character.

**OLYMPIC.** *The Turn of the Tide* has been withdrawn, after an exceptionally successful run, to make room for *The Ne'er-do-Weel*, a new and original comedy by Mr. W. S. Gilbert. It is supplemented by *The Little Vioen*, written by Mr. G. Neville.

**STRAND.** At this house *Family Ties* has given place to Mr. Burnand's clever parody *Dora and Diplomacy*, or a *Woman of uncommon Scents*, the music of which is composed by Mr. John Fitz Gerald.

**ROYALTY.** *La Marjolaine* has been withdrawn after a successful run, and its place is taken by Messrs. Reece and Farnie's new *bouffonnerie musicale* entitled *Madcap*. This clever piece is well put on the stage, well acted, and as thoroughly appreciated as its authors or Miss Kate Santley, the talented manageress, could desire. This clever lady takes the part of *Mlle de Grenadine*, the frolicsome, mischief-loving damsel, who is the joy of her schoolfellows, and the terror of her mistress. The costumes are exceedingly handsome and effective, especially the dress worn by Miss Kate Santley as a *vivandiere*. A long and successful run will doubtless be the merited reward of the combined exertions which render *Madcap* so enjoyable an entertainment.

**THE EVERLASTING SHORE.** Song. Words by Sarah Anne Stowe. Music by Ciro Pinsuti. London: Chappell & Co.—This is a very pretty and effective song. Pinsuti's songs are so well known that it is hardly necessary to say that the music is tuneful, and we will only add that the words are most suitable and in every way worthy of the music.

**MADAME TUSSAUD'S.** This deservedly popular Exhibition has been lately crowded to excess by sight-seers anxious to get a glimpse of the newly added and imposing group—the LYING IN STATE OF KING VICTOR EMANUEL. The War Group also commands the attention of the visitors, while the new portrait model of Mr. H. M. Stanley is scrutinised with especial interest. We have no doubt that the enterprise of Messrs. Tussaud will not allow the Exhibition to be long without a model of His Holiness the late Pope Pius IX.

## Answers to Correspondents.

\* \* \* Correspondents must in all cases enclose REAL name and address in addition to PSEUDONYM.

\* \* \* Correspondents who desire answers by post must enclose a stamped and addressed envelope.

**EUGENIE.**—Lingerie is very important this year. Large lace collars are much worn, the most elegant styles are called the Richelieu, Mazarin, and Louis XIII.

**ESTHER.**—Very elegant lace Caps are worn for the fashionable five o'clock tea. They are usually trimmed with the new reversible ribbons in two colors, such as sage green and yellow, black or mulberry and cerise, blue and flame-color, sea-green and pale blue &c. These ribbons are also used to trim the fashionable lace collars.

**E. G.**—To keep up the long train of a dress, have a breadth of *percale* nearly the same length as the train, full width at bottom, and gored at top so as not to be not more than 7 inches wide. This breadth, starting from a little below the waist, is covered by 8 or 9 founces of equal depth, and is fastened by three or four tapes at each side to corresponding tapes sewn at the sides of the train itself. This arrangement produces a very graceful effect.

**N. C. R.**—They are no longer worn, nor does there seem any probability of their revival.

**MABEL.**—A very elegant *Polonaise* pattern with *gilet*, was given with our January Number, which we will forward on receipt of 18 stamps.

**PURE SOAPS.** The general public are so little acquainted with the qualities of Toilet Soaps, that an indiscriminate selection often results in unpleasantness or even injury to the skin. Of the many kinds that have been brought to our notice we think Pears's Transparent Soap to be the best for toilet and nursery use, as it is devoid of coloring matter and free from excess of soda. Its delightful perfume, transparency, and durability, and the fact that it has stood the test of public favor for over eighty years, warrants us in recommending what Mr. Erasmus Wilson (of Cleopatra's Needle celebrity) says "it is the most agreeable refreshing of balms for the skin."

**THE FOLLOWING FULL-SIZED PATTERNS** have been given during the past few months.

**JULY.**—The Breton Corset, and the Scarborough Pele-rine Mantelet.

**AUGUST.**—The Alice Basquine-Habit and a Summer Jacket for a young lady about 12 or 13 years of age.

**SEPTEMBER.**—The Sultana Pelisse; tight-fitting with very long skirt.

**OCTOBER.**—The Christina Pelisse, and a Pelisse for a little girl about 9 or 10 years.

**NOVEMBER.**—The Empress Paletot, and the Princess Charlotte Polonaise.

**DECEMBER.**—Alexandra Tunic for a Ball Dress, and an Evening Dress Robe for a little girl about 11 years of age.

**JANUARY.**—The Polonaise a Gilet, and a Watteau Corset for a Dinner Dress.

**FEBRUARY.**—Abergeldie Waterproof Cloak, and the Mercedes Corset for a Ball Dress.

\* \* \* Any of the above Numbers may be had from any Bookseller, or from the Publishers, or Post Free for 13 stamps, of Louis Dorey & Co., 1, Kew Place, Kensington, London, W.





## HOW TO DECREASE THE SIZE OF A DRESS-BODY PATTERN.

In the accompanying diagrams, the black lines represent a pattern of the usual form, such as is generally given in this Magazine, and is for a breast measure of  $34\frac{1}{2}$  inches, which is the medium size. Suppose now that we require to make up this pattern for a very *Small size*, say 32 inches round the chest, we have to proceed as follows, for each of the pieces which compose the pattern.

**FRONT** :—take off about  $\frac{1}{2}$  of an inch all along the front edge, and  $\frac{1}{2}$  of an inch all round the neck seam; take off  $\frac{1}{2}$  an inch all along the shoulder seam.

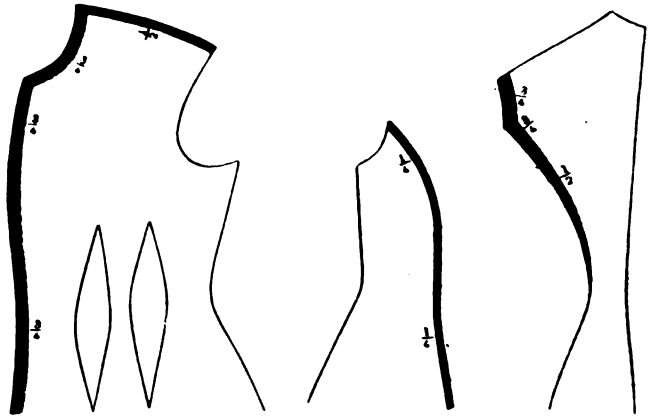
**SIDE-PIECE** :—take off  $\frac{1}{2}$  of an inch all along the side-seam.

**BACK** :—take off  $\frac{1}{2}$  of an inch across the shoulders or back stretch; take off  $\frac{1}{2}$  of an inch at the top of side seam, sloping off gradually to nothing at the waist level: place the narrowest part of back a little higher, so as to shorten the waist.

For the **SLEEVE** :—take off  $\frac{1}{2}$  an inch all along the hind arm seam and make it shorter at wrist, according to the measure of the lady.

This will produce a pattern suited for a 32 chest measure. If a  $33\frac{1}{2}$  inch chest measure was required, take off only half the quantities we have named.

N. B. The black parts show the portions that have to be cut away.



## THE QUEEN MARGHERITA TUNIQUE.

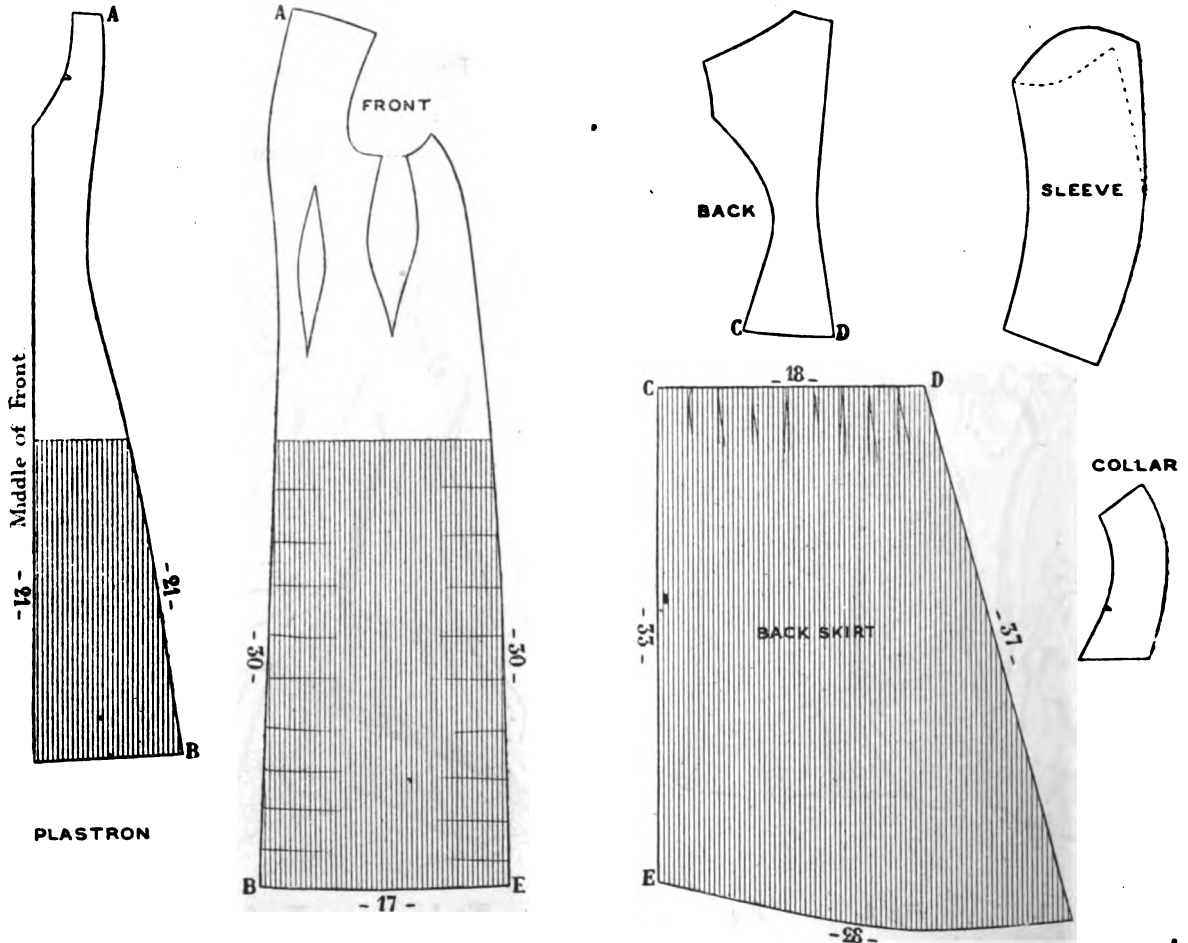
(As shown by figure 3 of our second plate.)

These diagrams show the complete form of our first full-sized pattern. The plain lines show the pattern exactly as we have given it; the shaded parts show the quantities that have to be added, marked in inches for each piece. The letters A, B, C, D and E, show at a glance how the various parts of the pattern are to be joined together.

To use this pattern for a **LARGER SIZE**, follow the plan explained in our last month's Number for the **MERCEDES CORSAJE**. If required for a **SMALLER SIZE**, the instructions given at the top of this plate must be carefully carried out.

This pattern, cut to its full-size will be forwarded to any of our subscribers on receipt of 5 stamps.

Our second full-sized pattern, the **ERNESTINE CORSAJE A BASQUES**, must be *enlarged or decreased* in size by the directions given for the Mercedes Evening Corsage on plate 7 for last month, because the plan for decreasing the size which is given at the top of this plate, is not suitable, when the front has a *plastron*, and when the back is made with five seams.



# Ladies' Monthly Magazine, THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 651

MARCH, 1878.

VOL. 55

## Observations

### ON LONDON AND PARISIAN FASHIONS.

It is our usual custom in the March Number, to indicate in our colored plates the Fashions that will prevail during the early Spring season, and this year we have the pleasure of presenting our readers with an unusually elegant selection of novelties, from which an exact idea of the present styles can be obtained.

As we observed last month, the characteristic features of the present fashion consist in a combination of elegance and richness, with a complete absence of all exaggeration of style whether in the forms, colors, trimmings, or materials. The extreme degree of tightening or tying back in dress skirts, is no longer considered in good taste among the leaders of Fashion. The graceful flowing trains of the most fashionable dresses allow Ladies the free use of their limbs, without at all departing from that absence of fulness round the hips, which is an indispensable feature in the present style.

The Princesse Robe, without any seam across the waist, is still fashionable, and so are the various forms of Tunique or Polonaise. The addition of a long *plastron* or *gilet*, to the Polonaise or Tunique, is the latest novelty, and will probably be very fashionable.

The *Corsage à basques* with richly trimmed skirt is also fashionable: these *corsages* may have the *basques* of equal depth all round, or the front and back may each form a *plastron* slightly shorter than the sides, or the fronts may be plain, while the back *basques* are prolonged to form a deep *basque-habit*, having the corners turned back to show the linings, which should be of a different shade or color.

There is an attempt to introduce *ceintures* or waistbelts, but it does not at present seem likely to be successful, except perhaps for early morning wear.

A Princesse Dress is sometimes trimmed to imitate a Polonaise or Tunique, instead of having the Polonaise separate: this plan, though

not so effective, is of course economical.

The latest and most elegant novelty is the *Margherita Tunique à Plastron*, which is shown on the third figure of our second plate; it combines all the best features of the present fashion. There is the long wide *plastron* in front, the plainness round the hips, the flowing train at back, with the graceful draperies at the sides. We have selected this *Tunique* to form one of our full-sized patterns, as it is a rather difficult form of *tunique* to cut without an exact pattern.

Paletots, Pelisses, Mantelets, &c. for the Spring, will be all worn long, and more or less tight-fitting. For very early Spring, thin black cloth is an appropriate material: cashmere and black silk, and combinations of these, will be very fashionable. The favorite trimmings are lace and *passementerie*, enriched with jet or toned steel beads.

## THE FULL-SIZED PATTERNS.

All allowances necessary for seams, are already given to these Patterns, so that seams need not be allowed for in cutting out, except in materials that require extra wide turnings in.

The Patterns are all suited for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest and 24 waist, unless otherwise stated in the description.

Our first full-sized pattern is THE QUEEN MARGHERITA TUNIQUE, as represented on the third figure of our second colored plate. It is very novel and elegant in style: the front forms a long and rather broad *plastron*; the side of front (which has the side-piece cut in one with it) has the skirt long and nearly square in form, and it is to be caught up or draped by a series of small folds, crossing from side to side as shown on fig. 8 of plate 2. The back is only of the ordinary *basque* or jacket length, and is to be completed by adding a nearly square breadth of stuff, gathered or pleated into the bottom of back skirt, and lengthened to form a full train, as shown by the back view on plate 2a. The collar is round at back, and wide and square at front. The pattern as here given consists of five pieces,—front or *plastron*, side of front, back, collar and sleeve.

Our paper would not allow us to give the full length either of *Plastron* or of the side of front: the *plastron* must have about 21 inches more length and the width at bottom should be 10 inches: the sides of front must be lengthened about 30 inches, the width at bottom being 17 inches. We have not given the large breadth which forms the full skirt or train: it is only a nearly square piece, 33 inches long at the side, and 37 inches in the middle of back: the width at top is about 18 inches and the width at bottom about 28 inches.

The shaded portion of the diagrams of this *tunique* on our seventh plate, show the exact forms of the pieces which have to be added, as well as the shape of the square back breadth.

The seam which joins the *plastron* to the side of



front, is marked by a small cut near the top. The notch in the neck seam of collar, corresponds to the small notch in the neck seam of the *plastron*, and serves to show the exact position of this piece.

Our second pattern (all the pieces of which are indicated by two round holes) is THE ERNESTINE CORSAGE, forming *plastrons* at back and front as shown on the third figure of our fourth plate.

The centre or *plastron* portions of back and front have the skirts shorter than the sides, as shown by the notches. The manner in which it is cut renders it very easy to obtain a beautiful fit, because it is composed of four long pieces of nearly equal width, so that a little taking in at the seams where required will be all that is necessary to fit the most difficult figure. The pattern consists of *gilet* or *plastron*, side of front, side piece, and back; the sleeve of pattern No. 1 may be used for this corset. The seam which joins the *plastron* to the *corsage*, is marked by two small cuts, while three cuts indicate the seam joining the back to the sidepiece. The fronts fasten by a row of small buttons down the centre.

## Description Of the Plates of Costumes.

### PLATE THE FIRST.

#### PROMENADE COSTUME.

Fig. 1.—*Princesse* Dress of iron-grey Cashmere and of striped silk of a rather darker shade. The dress fastens at left side; the bottom of skirt is trimmed by a *fluted* flounce, headed by a plain piece which is cut into *vandykes* at equal distances; each *vandyke* being fastened down by a button; above is a very narrow *fluted* flounce surmounted by a *biais* band of the striped silk: the centre of back is cut across at the depth of a *basque*, and to it is sewn the fullness of skirt which forms two hollow pleats widening out as they approach the bottom, this portion of skirt is without the flounces. The front of *corsage* forms a *plastron*, terminating in a point, from which start *revers* of the striped silk, these extend in a sloping direction nearly to the bottom of skirt, enclosing a draped *tablier* (of the cashmere) the upper portion of front of *corsage* forms a square of the striped silk, and there is a deep square collar of the same material. The sleeves have fancy cuffs of the silk. Chapeau of black velvet with blue feather and flowers. For back view see plate 1a.

The first full-sized pattern for January may be used for cutting the *Tunique*, by shortening the *plastron à gilet*, and making it pointed at bottom: and by adding the sloping bands of the striped material, and making the back pleats start some little distance below the waist.

#### PROMENADE COSTUME.

Fig. 2.—Dress of light Havannah silk; with trimmings of a much darker shade of silk. At bottom of skirt is a *fluted* flounce above which is a plain space partially covered by pointed tab of the dark silk arranged in *fluted* folds and placed at equal distances from each other; these are surmounted by a band (of light silk)

edged at each side by a *fluted* frill, and beneath which appears at back a narrow flounce of the light silk. *Pelisse* of rich black silk: it is tight-fitting both at back and at front, where it is closed by buttons and is ornamented by a frill of lace in spiral folds: the bottom is edged by a flounce of black lace, headed by very narrow folds of silk placed close together and forming a band, which is surmounted at sides and back by a broad scarf of silk starting from the under arm seam, and fastened by buttons to the side seams, and forming large bows and fringed ends at back: just below the back of waist, a *postillon* is imitated by a double flounce of lace headed by the folded band, and buttons. The neck is finished by a collar edged by a frill of lace, with folded band, and forming a point on the chest: the sleeves are trimmed at wrists by double frills of lace, headed by bands with bows at back of arms. Chapeau of black chip, with flowers and an ostrich feather. For front view see plate 1a.

The *Pelisse* may be cut from the first full-sized pattern for October last, by lengthening the skirt and taking out a *fish* or *puff* in the front.

#### PROMENADE COSTUME.

Fig. 3.—Dress of mauve silk; the bottom of skirt is trimmed by three narrow flounces surmounted by a broad band of silk arranged in oblique *flutings*; the back is ornamented by a sash. Sleeveless Mantle of black cashmere; the *Pelisse* or under portion closes by buttons, it is edged by two flounces of black lace surmounted by several rows of very narrow braid. The arms pass through large openings made in this portion of the garment, which is covered by a *Pelerine*, having the front open from the neck, while the centre of back is cut up nearly half its depth: the *Pelerine* is edged by a lace flounce headed by several rows of the narrow braid which are carried up the edges of back opening forming a point at its summit: the shoulders are ornamented by lace flounces headed by the rows of braid, and starting from back front of neck, which is finished by a narrow frill. Chapeau of black felt trimmed by violet velvet, white flowers and a small black feather. For front view see plate 1a.

These Costumes are from the VILLE DE PARIS.

Any easy fitting *Pelisse* pattern will do for the body portion of this mantle; the armhole must of course be cut 3 or 4 inches deeper. The Cape must have as little fullness as possible.

### PLATE THE SECOND.

#### YOUNG LADY'S COSTUME.

Fig. 1.—Cashmere Robe (*Princesse*) of the color called *lie de vin*: the costume fastens at left side, the front is slightly draped, the sides being caught up and fastened to the back which is cut across at the depth of a *basque*, and to the edge is sewn the fullness of skirt which is arranged in *fluted* pleats and is enclosed by *revers*: below the draped portion of skirt (at front and sides) appears a *fluted* flounce, and the *basque*-edge is crossed by a

folded band. The top of *corsage* is slightly open in front and is finished by a collar: the sleeves have fancy cuffs with buttons. Light brown felt hat, with a band of black ribbon and a blue feather. For back view see plate 2a.

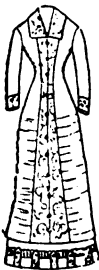
#### PROMENADE COSTUME.

Fig. 2.—*Dress à deux jupes* of light green silk. The bottom of under-skirt is trimmed by a flounce arranged in groups of hollow pleats alternated by plain spaces; the upperskirt is cut up at sides, the front forming a round draped *tablier*, and the back a square-shaped piece, the whole edged by fringe: tight-fitting *Pelisse* of black silk: the front forms a *gilet* closing at sides, and enclosed by frills of black lace and continuing to the shoulder seam; the *gilet* is ornamented by festooned loops of *passementerie*. The bottom of the garment is trimmed by a black lace flounce headed by several bands of very narrow silk braid; to the bottom of *gilet* is added a second flounce, above which are placed the rows of narrow braid headed by a narrow lace: the back of skirt is finished by two festooned loops of the *passementerie*, and the sleeves have at wrists pointed *revers* edged by narrow lace frills and rows of braid, and at fronts of arms are festoons of *passementerie*. The neck is slightly open, and is finished by an upright frill, and on the chest is a bow. Chapeau of black felt, with a white *rûche* and *aigrette*. For back view see plate 2a.

The full-sized pattern for September last, gives an idea of the manner of cutting this *Pelisse*.

#### COSTUME FOR HOME.

Fig. 3.—*Dress à deux jupes* of a pale grey fancy woollen material, with plastron and trimmings of brocaded silk of a darker shade of grey: the bottom of underskirt is finished by a broad hem surmounted by an upright *flûted* frill of the silk; the hem is crossed at equal distances by tabs of silk, which are fastened by buttons to the frill: the upper skirt and *corsage* are cut in one, *à la Princesse*, the front forms a *plastron* of brocaded silk buttoning in the centre, as shown by the small wood-cut attached. The sides of skirt (which join the *plastron*) are gathered into folds; the back is cut across at the *basque*-level, and to its edge is sewn the fullness of back of skirt, which is edged by a band of the silk, and extends below the other portion of skirt, forming large hollow pleats: it is also slightly caught up towards the sides, and is fastened by knots of the silk (see back view on plate 2a). The upper portion of *corsage* is covered by a large square collar of the silk, and on the chest is a rosette: the sleeves have very deep cuffs of the silk.



These costumes are designed by MADAME CAVALLY.

We give the full-sized pattern of this very novel *Tunique* with our present Number.

### PLATE THE THIRD.

#### BALL COSTUME.

Fig. 1.—*Dress à deux jupes* of white muslin and of rose-colored silk: the underskirt, which is of rose silk is arranged in small fixed pleats, and is finished by three flounces, one of silk and the others of muslin, the upper flounce (of muslin) is cut into vandykes edged by narrow white lace. This skirt is partly covered by a drapery of the muslin edged by a flounce of lace, and gathered up in the centre of front. *Princesse Tunique* of white muslin with very deep *gilet* of the rose silk, fastening by buttons, and edged by a flounce of white lace: the *tunique* fastens at top portion only, and forms both at back and front, an open point finished by notched *revers* of the silk, edged by lace and on the chest are bows: the sleeves form puffs of the silk: the *tunique* skirt is deep and falls square at sides and back, where it is slightly raised *en bouffant* and fastened by large bows and floating ends of rose-colored silk: the skirt is edged by narrow lace. For back view, see plate 3a. M<sup>ME</sup>. BREANT CASTEL.

#### DINNER COSTUME.

Fig. 2.—*Princesse Dress à deux jupes* of sea-green silk with trimmings of mauve silk: the front of underskirt is ornamented by *flûted* flounces of silk of the two colors arranged alternately: the back falls in large hollow fixed pleats. The *corsage* is cut in one with the upper skirt, which forms at front a round *tablier* edged by a *flûted* flounce of mauve silk: the lower part of *tablier* is arranged in folds. At the sides are large *revers* covered by mauve silk and studded by buttons: the centre of back (at the *basque* level) is ornamented by a large bow of mauve silk below which the fullness of skirt commences, and is enclosed by the *revers* already described, below this the back portion of skirt falls in spiral folds, alternately of green and of mauve silk, the former plain, and the latter *flûted*, and from each of the latter start two short ends of ribbon of the same color. The *tablier* (and *corsage*) close by buttons, and at right side is a *flûted* pocket of mauve silk with bows and ends. The front of *corsage* is slightly open *en cœur*, and is finished by a narrow upright frill of mauve silk: the sleeves have at wrists deep *flûted* frills of similar silk, accompanied by bows. For front view, see plate 3a.

#### DINNER OR EVENING COSTUME.

Fig. 3.—*Princesse Dress à deux jupes* of sky blue silk: the front and sides of underskirt are trimmed at bottom by two *flûted* flounces of the silk, having between them a flounce of white lace: this trimming is divided into sections, by spiral folds of *flûted* silk: the back of skirt is arranged in large *flûted* folds: the upper skirt is edged by a flounce of white lace: the front of *corsage* and of skirt closes by buttons, and the sides are caught up and fastened by bows of silk, the lower portion of skirt forming fixed folds: at sides are fancy pockets of silk

and lace: the back of *corsage* is cut off to represent a *basque*, edged by a double flounce of white lace, above which is a fancy trimming; to the edge of this simulated *basque* is sewn the fulness of back of skirt which is *bouffante* and has at each side bows and ends of ribbon: the *corsage* is high on the shoulders, and forms both at back and front an open square finished by a frill of white lace and by a folded band of silk: the sleeves have deep cuffs formed of folds of silk, finished by small loops and buttons. For front view see plate 3a.

Our second pattern for January gives the form of the upper part of the *Watteau Corsage*.

This Costume and the preceding one are from the MAISON MULLER GILBERT.

#### PLATE THE FOURTH.

##### PROMENADE COSTUME.

Fig. 1.—This Costume consists of an under-skirt and *Pelisse en suite* of grey cashmere; with trimmings of brown silk. The bottom of dress skirt is trimmed by a *fluted* flounce of the silk partially covered by a vandyked flounce of the grey material with but little fulness; above these flounces, the skirt is divided into sections: the front portion is draped, the sides are arranged in fixed folds, and the back is *bouffante* as seen by back view on plate 3a: the front section is flanked by loops of the brown silk. The *Pelisse* is tight fitting and closes by buttons at left side of the chest: it has a shawl collar, and at sides are square-shaped pockets finished by cut ends, narrow frills and buttons (of brown silk): the bottom of the garment is ornamented by ends of the silk, and the sleeves are finished at wrists by double rows of silk loops. Bonnet of black silk, trimmed by a small ostrich feather and ribbons of the same color, with some small crimson flowers and foliage. For back view see plate 3a.

MADAME MULLER GILBERT.

##### WEDDING COSTUME.

Fig. 2.—*Princesse Dress (à deux jupes)* of rich white silk: at the bottom of skirt is a *fluted* flounce partially covered by a flounce arranged in hollow pleats, alternated by spaces ornamented by buttons and elongated holes marked out by *rouleaux*. Above the flounces, the front of skirt forms a large square *tablier* draped and edged by white lace headed by a double *biais* band: the back of skirt forms a deep square-shaped piece similarly edged: the upper skirt and *corsage* form an open *tunique à gilet*, the *gilet* portion continuing across the shoulders and forming a point: the *gilet* closes by buttons and the sides of *corsage* and of *tunique* skirt (enclosing it) are edged by a double *biais* band and by white lace laid on flat. In each corner of *tunique*-skirt are four buttons and elongated holes marked out by *rouleaux*: the sides are caught up and fastened by bows and short ends of white satin ribbon, the back of skirt being *bouffante*. The neck is ornamented by a collar forming points in front, and edged by narrow lace with a *biais* band.

The sleeves have broad fancy cuffs ornamented by the buttons and imitated holes; the lower portions of cuffs form bands edged by narrow lace and fastened by single buttons. The figure is almost entirely enveloped by a veil of white *tulle*. For back view see plate 3a.

This elegant Wedding Robe is designed by MADAME BREANT CASTEL.

This *Tunique* is very similar in form to our first full-sized pattern: the *gilet* of course is much shorter, and the back is prolonged to the bottom of skirt, instead of having a full breadth added.

##### PROMENADE OR CARRIAGE COSTUME.

Fig. 3.—Dress of dove colored silk: at bottom of skirt is a rather broad flounce edged by a band of satin of the same color: above the flounce, the front and sides of skirt form a deep square *tablier*, slightly draped, bound by the satin and ornamented by a chain of embroidery of small leaves formed of the satin: it closes by buttons, the back of skirt is slightly shorter and is *bouffante*: it is edged by fringe accompanied by the satin band and embroidery: it is also caught up and fastened by a loop and ends of the silk. *Corsage Cuirasse*; the central portions of both front and back are shorter than the side portions, and are enclosed by satin bands and embroidery; the bottom edges of the side portion of *corsage* are finished by fringe accompanied by two satin bands enclosing a chain of embroidery and surmounted by a second chain: the central part is edged at back by fringe with four satin bands arranged in groups of two, and surmounted by a chain of embroidery. The centre of front is without trimming and is closed by buttons: the neck is encircled by a narrow embroidered collar, and the back of neck is ornamented by the embroidered leaves which form a point: the sleeves have deep fancy cuffs imitated by satin bands and buttons. Bonnet of sky-blue terry velvet with white and blue feather. For front view of this figure see plate 3a.

Our second full-sized pattern gives the form of this elegant *Corsage*.

This Costume is from the VILLE DE PARIS.

The *traine skirts* on any of these plates may be cut from the diagram given on the seventh plate of our January Number.

#### PLATE THE FIFTH.

No. 1. CHAPEAU of mauve silk and of white silk, the crown which forms a puff of the mauve silk is encircled by folds of white silk: the brim is composed of vandykes of mauve, the spaces being filled in by *fluted* pleats of white silk. At the back is a spray of pale amber flowers, with a white ostrich feather, and accompanied by lappets of white *tulle* which are to be carried round to the front of neck to form brides. MADAME ANDRÉE.

No. 2. BONNET of black silk, having the inside of front and of sides finished by a narrow *fluting* of white muslin. The Bonnet is trimmed by a band and loops of cardinal red ribbon, and at right side, near the back is a white ostrich feather, at the left side is a black wing feather, and on the top is a tuft of small yellow



flowers with foliage. Strings of cardinal red ribbon. MESDAMES BRIE ET GÉOPRIN.

No. 3. HAT of grey straw; having the front of brim slightly turned up: the crown is encircled by a draped band of light Havannah colored muslin which forms a puff in front: at left side is a shaded feather. MADAME BONDY.

No. 4. Embroidered COLLAR *à la Louis XIII*: it is to be worn with a corsage slightly open *en cœur*, and the front is finished by loops of cord and tassels: the collar is attached to a habit shirt of thick muslin. MAISON CAPRICE.

No. 5. BONNET of white silk, having a curtain edged by a narrow *fûtting* of the silk, above which is a band of rose-colored velvet. The front portion of crown is closed by a narrow heading of the velvet which is joined at sides by draped bands of rose-colored silk; and these cross each other at the back, and are carried to the sides where they are terminated by small groups of bows of the velvet, from which start strings of the rose silk. At left side is a spray of pale green foliage which also trims the inside of front: at right side are two ostrich feathers, one white and the other rose-colored. MADAME BAYARD.

No. 6. CHAPEAU of brown silk, trimmed by a drape of black silk, which crosses over the curtain and terminates in lappets forming *brides*: the silk is edged at one side by narrow black lace, and the curtain is partially covered by black silk similarly edged: at right side near the front, is a group of bows of black ribbon accompanied by a white ostrich feather and a black *aigrette*: the inside is finished by white lace, with bows of black ribbon. MADAME ANDRÉE.

No. 7. Black silk BONNET, trimmed by a folded band of sea-green ribbon, fixed (at right side) by two mother-of-pearl buckles: the silk also forms *brides*. The curtain is edged by a *fûtted* frill of white muslin, and is surmounted by a large puff of the sea-green silk. At left side is a green cock's feather, and the inside is finished by a narrow frilling of the muslin. MADAME ANDRÉE.

No. 8. CAP of white muslin and lace; the crown is puffed and the back forms a square-shaped lappet, edged by the lace. The front and sides of crown are finished by lace and black velvet forming a sort of coronet: the velvet is carried to the sides of the lappet already described, and to which it is attached, and terminates in floating ends. MAISON LESIRE.

No. 9. BONNET of slate-grey silk, having the brim bound by black silk: the inside of front is finished by a garland of foliage. The crown is enclosed by a broad folded band of black silk, which forms transverse folds at the top: and at sides, from whence start the *brides*: the curtain is edged by folds of the silk, and at right side (at the edge of crown) is a *bouquet* of bright red flowers, accompanied by foliage of two shades of green. MAISON CHILORET.

No. 10. CHAPEAU of grey straw, having the brim edged by black ribbon; the crown is encircled by a folded band of black silk, which forms at back some loops and short ends: at left side is a spray of light green foliage. MADAME BONDY.

No. 11. CHAPEAU of fine black straw: the inside is finished by a *fûtting* of white muslin: the front and left side of crown are trimmed by a draped band of bright blue silk with a large bow fixed by a steel buckle: at left side and back are two black ostrich feathers: from beneath the back of brim starts a group of bows and short ends of the blue silk. MADAME ANDRÉE.

No. 12. COLLARETTE to be worn with a corsage open *en cœur*, and composed of pink silk edged by narrow white lace and placed on a foundation of white opaque muslin: the silk is caught up at each side by a rosette of black velvet ribbon: the silk is festooned towards the front where it is finished by two points edged by lace and fastened by a large rosette of the velvet ribbon.

## FOUR FAIR NIECES.

(Continued from our last.)

### CHAPTER V.

Despite my unwillingness to leave my dear Jessie in her stricken state, I felt obliged to go at once to London in consequence of the telegram forwarded to me by Mr. Westwood's confidential clerk.

I left Beatrice and her lover,—if such indeed he were—in the hall, and hastily ordering the carriage to be ready for me in half-an-hour, I went up stairs, and having put together the few necessities I should need for my short absence, I turned towards my niece's chamber.

Outside the door lay Rover, the black retriever, who, although he had been Christina's especial pet, was yet so attached to Jessie, that he spent his life more than evenly between the Vicarage and Cloverbridge.

I entered the room, and after a few whispered words to the maid who was in waiting, I stepped to the bed, and looked at my broken lily. She was sleeping, and on her face lay the shadow of pain. A faint sigh parted the pale lips, so rosy only an hour or two ago, and she turned uneasily upon her pillow.

Unconsciously obeying a sudden impulse, I took up a pretty pair of scissors that lay on the dressing table, and severed one long chestnut curl from that uneasy sleeping head.

Ah me! it lies now

—With my secret treasures  
Past all others' ken or care,  
And 'tis one of my life's few pleasures,  
To look at that curl of hair.

I left her lying there, pale, sleeping; yet somehow as I kissed the pallid forehead, a presentiment came to me that I might see her again never more with the same look.

In another hour I was on my way to London, and reached my destination just as night was closing over the great city.

My anxiety about the concerns of my niece was however too great to permit me to delay till the morning, so, as I knew the private address of the confidential clerk, I called at once upon him. He could only corroborate the news contained in the telegram, giving me the fullest particulars of the case, and stating all he knew of the flight of the fraudulent trustee. Nothing could be done, affairs were hopeless, and I thought with a sharp pang of proud Beatrice Harcourt, who had so gloried in the

possession of wealth, because of the independence it conferred.

I remained in London two days, transacting such business as was necessary, and on the third day I left.

I had not heard from home during my absence, and my homeward journey was filled with anxious thoughts of my Jessie.

The distance seemed far, and the time long till I could reach her, but I comforted myself with thoughts of how I would cheer her by every means in my power and win her by the wiles of calm home-affection, to forget the mis-given love whose broken dream she then bewailed.

Musing thus I took but little notice of my companions, surroundings, or the scenery through which we passed, until at last we reached a large junction: on hearing its name, I was reminded that I was half-way home. As the train stopped at the platform, another train bound for London was just leaving the station. I cast my eyes carelessly upon the window of each compartment as it passed on, when I saw, or thought I saw, in a first-class carriage, the face of Jessie Desmond. I sprang to my seat with an exclamation, but at the same moment the train in which I was seated rolled on, and was soon in rapid motion. I quickly recovered myself, and smiled inwardly to think how I had been deceived by my own fancy and a chance resemblance to the face I loved best in the world. I strove to reassure myself, and in some sort I succeeded, but a lurking feeling of uneasiness still remained, and I found myself growing more and more anxious as the distance lessened between me and Cloverbridge.

## CHAPTER VI.

At last we reached the rustic wayside station, which was gay with lilac, laburnum, and guelder roses. As I stepped down to the platform, I saw Christina's little pony carriage outside the station with Rover in attendance. In another moment I was kissing my niece's dear, gentle face, and listening to her pleasant voice as she bade me welcome home again.

"How is Jessie?" I asked as soon as we were seated, and the pony had been persuaded to start. His disposition resembled that of the famous animal who carried Dumbiedikes so long and so well, but of whom Jeanie Deans remarked that he was *willyard*.

"How is Jessie?" I repeated.

"I have not seen her to-day, uncle," replied Christina, a strange hesitation in her manner.

The vague uneasiness which had pervaded

my mind during the latter part of my journey, again asserted itself strongly.

"What has happened, Christina?" I asked, "Where is Jessie? Is she ill?"

She changed the position of the reins, and put her disengaged hand on mine, pressing it gently.

"The truth, Christina," I said.

"I will tell you the truth, dear uncle," she answered, her usual calm tone troubled and shaken. "*Jessie has left us*. She left Cloverbridge last night with—or rather to meet—Captain Dacre. Beatrice had not spoken to her since you left, and was not aware of her absence till I went down this morning, upon receipt of this letter. It was delivered by a strange boy to my maid just after breakfast."

I took the letter which Christina held out, and read the few hasty incoherent words which had been penned by my darling before her rash flight. She had gone to marry Captain Dacre, whom she had loved from the first. She had left a letter for me in my study. She entreated Christina to take her part with Beatrice, and try to soften the proud heart with forgiveness and love.

No more words were spoken during the short homeward drive, but never had I carried a sorer and heavier heart than I did then: scarcely even when with the strength of young manhood's sorrow, I mourned for my lost love, Jessie Desmond's mother. Jessie had been all the world to me, for her I felt the fond love of a parent, enhanced by the sentiment of romance which lingered round her mother's memory. She had repaid me hitherto by a clinging devotion, an unvarying tenderness, yet now in the prime of her womanhood, just when her beauty and sweetness seemed most to gladden my house and heart, she left me,—left me to a lonely home, left, during my absence, with the man who, to her own knowledge, had played a double part with her cousin and herself.

I went at once to my study on my arrival, and found Jessie's letter on my writing table.

Few persons, and I think only those who have lost dear ones in like manner, can realize my feelings as I stood, the letter yet unopened in my hand, looking at the superscription, remembering that I had watched the writer's childish scrawl gradually develop into the womanly, graceful hand which now faced me on the envelope. However graceful now, I could mark where the hand had trembled, and where at the close a blot appeared, showing that the pen had fallen from the writer's hand—

perhaps in an agony of tears.

I read the letter. I will not transcribe it. The tenor of its contents has been often written by wanderers like my Jessie, wild words penned by truants from home and life-long love, for the sake of a new affection, which, because it comes in youthful impetuous fashion, seems so much better than the middle-aged love of kith and kin, to the heart untaught by time and trouble.

It is enough to say that she professed regret and affection, and implored forgiveness. Before I received it she should be married. She spoke with loving confidence of Captain Dacre—ah me! the world-old story of woman's confidence,—and expressed a hope that in time to come I should receive him with trust for her sake.

I read the letter and locked it in my desk. I then enquired for Beatrice. Christina having answered my summons instead of a servant, told me she had remained in her chamber since hearing the news of Jessie's flight, and had refused to see any one. It was now seven in the evening, and she had taken no food. I turned at once to go to her chamber, and in the hall, just where I received the telegram from Mr. Westwood's clerk—another yellow-covered missive was put into my hand. I thought it a coincidence.

Christina leaned on my shoulder with a comforting gesture, and I opened the telegram.

*From*

*Captain Dacre*

*To*

*Charing Cross  
London*

*Ralph Desmond  
Cloverbridge*

*I telegraph by Jessie's desire We were  
married this morning at nine o'clock at  
Westhampton We are starting to Paris*

"It is all true then?" said a low voice at my side, and turning I saw Beatrice, white as the morning robe she still wore.

"My poor Beatrice," I said turning to her, but she swerved from my offered caress, and looked at the telegram.

"You will not follow them?" she asked.

"No," said I sadly, "there is one thing I can do. I shall go to Westhampton tomorrow, and ascertain if this news be true. If so, I can do no more, but if not—"

"Ah," she said quickly, with a strange note in her voice—"what then?"

"I shall follow and recover my niece, who under all circumstances will be dear to me."

"And shall you bring her here?" she asked in the same strange tone.

"Here, of course."

"Then," she answered passionately, "I must leave you. I have lost my fortune, but Jessie Desmond has robbed me of a dearer thing than fortune or even life, and it will go hard with me if meeting her again, I have not some revenge."

*(To be concluded in our next.)*

## LONGING FOR VIOLETS.

I plucked them not, but willing feet,  
Meet pupils of a loving heart,  
Ranged the wild woods for blossoms sweet,  
Deeming their beauty might impart  
A balm to soothe the weary pain  
That robbed my life of half its prime;  
And with their sweetness bring again  
Bright memories of the olden time.

I loved the flowers, I loved the hand  
That bore them from their wintry bed,  
Ere yet the spring-time ruled the land,  
Or gayer flowers their perfume shed.  
They spread around with loving care,  
The fairest buds that ever grew;  
I cared not for exotics rare,  
But longed for violets, wild and blue.

And they have some, tho' scarce the sleet  
Hath ceased to fall o'er dale and hill;  
Wild violets too, as pure and sweet,  
As ever grew by summer rill.  
With spring's own fragrance in their breath,  
And summer's beauty in their forms,  
And bright as tho' their verdant leaves  
Had never bent neath 'neath wintry storms.

I cherish, too, a grateful thought,  
Our Father might have heard my prayer;  
And sent a breeze with sunshine fraught,  
Wafting to earth these blossoms fair.  
Then guided to their lone retreat,  
'Mid withered leaves and thorny brake,  
The loving heart and willing feet,  
That sought these blossoms for my sake.

Sweet flowers, ye shall not leave me, till  
The heart that throbs so feebly now  
Hath ceased to beat, and dark and chill  
Death's shadows rest upon my brow.  
Ye too must fade, for 'tis your doom,  
Frail blossoms of the woodland shade,  
To wear awhile your azure bloom,  
And in your purity to fade.

Only to fade, a painless death,  
A gentle sinking down to rest:  
The leaves just shed by some soft breath  
Of summer wind on earth's green breast.  
Oh, forest gems, your early birth  
And presence here, hath cheered the hours  
That else had been of little worth  
Without ye, beautiful wild flowers.

LEX.



## The Theatres.

**DRURY LANE.** After an exceptionally successful season, the pantomime is drawing to a close. *The White Cat* has been one of the most admired pieces of the kind ever produced at this favorite house, and from the first representation to the last, has kept up its interest and attraction for the public.

**HAYMARKET.** The revival of the Shakespearian drama is attended with great success. In *Twelfth Night* Miss Neilson makes a charming *Viola*: her interesting assumption of that character meets with decided approbation. She is well supported by the other members of the company.

**ADELPHI.** The Carl Rosa Opera Company are now occupying this popular house, and reproduce in a very effective manner Nicolai's celebrated comic opera *The Merry Wives of Windsor*. The characters of *Mrs. Ford* and *Mrs. Page* are taken by Miss Julia Gaylord and Miss Josephine Yorke, and are wonderfully well sustained, while Miss Georgiana Burns makes a very captivating *Anne Page*. The burly knight *Falstaff*, whose love affairs form the slight plot of the piece, is represented to perfection by Mr Aynsley Cook. An incidental Ballet occurs, and is pleasingly executed by Miss Josephine Warren, and the *corps de ballet*. The scenery is especially good, especially that representing the moonlight *rendezvous* at Herne's Oak, where the elves perch among the branches, and the demons range themselves in the background, while the glittering fairies are grouped round the tree. No one should miss seeing the spectacle, and hearing the charming music of Nicolai's opera.

**PRINCESS'S.** Miss Heath still attracts the public by her talented representation of the principal character in *Jane Shore*.

**LYCEUM.** *Louis XI* is promised shortly at the Lyceum, and meanwhile Mr. Henry Irving is winning new laurels on old fields, in his combined characters of *Lesurques* and *Dubosc* in *The Lyons Mail*, *Mathias* in *The Bells*, and *Charles I*, in the play of that name.

**QUEEN'S.** *Twist Axe and Crown* was revived at this house, with Mrs. Rousby in the principal character, assisted by Mr. Herman Vexin and the entire company. It has been removed to make room for *The Lancashire Lass* by Mr. H. J. Bryon, in which Mr. Sam Emery sustains his original character.

**OLYMPIC.** *The Turn of the Tide* has been withdrawn, after an exceptionally successful run, to make room for *The Ne'er-do-Weel*, a new and original comedy by Mr. W. S. Gilbert. It is supplemented by *The Little Vixen*, written by Mr. G. Neville.

**STRAND.** At this house *Family Ties* has given place to Mr. Burnand's clever parody *Dora and Diplomacy*, or a *Woman of uncommon Scents*, the music of which is composed by Mr. John Fitz Gerald.

**ROYALTY.** *La Marjolaine* has been withdrawn after a successful run, and its place is taken by Messrs. Reece and Farnie's new *bouffonnerie musicale* entitled *Madcap*. This clever piece is well put on the stage, well acted, and as thoroughly appreciated as its authors or Miss Kate Santley, the talented manageress, could desire. This clever lady takes the part of *Mlle de Grenadine*, the frolicsome, mischief-loving damsel, who is the joy of her schoolfellows, and the terror of her mistress. The costumes are exceedingly handsome and effective, especially the dress worn by Miss Kate Santley as a *vivandiere*. A long and successful run will doubtless be the merited reward of the combined exertions which render *Madcap* so enjoyable an entertainment.

**THE EVERLASTING SHORE.** Song. Words by Sarah Anne Stowe. Music by Ciro Pinsuti. London: Chappell & Co.—This is a very pretty and effective song. Pinsuti's songs are so well known that it is hardly necessary to say that the music is tuneful, and we will only add that the words are most suitable and in every way worthy of the music.

**MADAME TUSSAUD'S.** This deservedly popular Exhibition has been lately crowded to excess by sight-seers anxious to get a glimpse of the newly added and imposing group—the LYING IN STATE OF KING VICTOR EMANUEL. The War Group also commands the attention of the visitors, while the new portrait model of Mr. H. M. Stanley is scrutinised with especial interest. We have no doubt that the enterprise of Messrs. Tussaud will not allow the Exhibition to be long without a model of His Holiness the late Pope Pius IX.

## Answers to Correspondents.

\*\*\* Correspondents must in all cases enclose REAL name and address in addition to PSEUDONYM.

\*\*\* Correspondents who desire answers by post must enclose a stamped and addressed envelope.

**EUGENIE.**—Lingerie are very important this year. Large lace collars are much worn, the most elegant styles are called the Richelieu, Masarin, and Louis XIII.

**ESTHER.**—Very elegant lace Caps are worn for the fashionable five o'clock tea. They are usually trimmed with the new reversible ribbons in two colors, such as sage green and yellow, black or mulberry and cerise, blue and flame-color, sea-green and pale blue &c. These ribbons are also used to trim the fashionable lace collars.

**E. G.**—To keep up the long train of a dress, have a breadth of *percale* nearly the same length as the train, full width at bottom, and gored at top so as not to bend more than 7 inches wide. This breadth, starting from a little below the waist, is covered by 8 or 9 flosses of equal depth, and is fastened by three or four tapes at each side to corresponding tapes sewn at the sides of the train itself. This arrangement produces a very graceful effect.

**N. C. R.**—They are no longer worn, nor does there seem any probability of their revival.

**MABEL.**—A very elegant Polonaise pattern with *gilet*, was given with our January Number, which we will forward on receipt of 13 stamps.

**PURE SOAPS.** The general public are so little acquainted with the qualities of Toilet Soaps, that an indiscriminate selection often results in unpleasantness or even injury to the skin. Of the many kinds that have been brought to our notice we think *Pear's Transparent Soap* to be the best for toilet and nursery use, as it is devoid of coloring matter and free from excess of soda. Its delightful perfume, transparency, and durability, and the fact that it has stood the test of public favor for over eighty years, warrants us in recommending what Mr. Erasmus Wilson (of *Cleopatra's Needle* celebrity) says "it is the most agreeable refreshing of balms for the skin."

**THE FOLLOWING FULL-SIZED PATTERNS** have been given during the past few months.

**JULY.**—The Breton Corset, and the Scarborough Pelrine Mantelet.

**AUGUST.**—The Alice Basquine-Habit and a Summer Jacket for a young lady about 12 or 13 years of age.

**SEPTEMBER.**—The Sultana Pelisse; tight-fitting with very long skirt.

**OCTOBER.**—The Christina Pelisse, and a Pelisse for a little girl about 9 or 10 years.

**NOVEMBER.**—The Empress Paletot, and the Princess Charlotte Polonaise.

**DECEMBER.**—Alexandra Tunic for a Ball Dress, and an Evening Dress Bobe for a little girl about 11 years of age.

**JANUARY.**—The Polonaise a Gilet, and a Watteau Corset for a Dinner Dress.

**FEBRUARY.**—Abergeldie Waterproof Cloak, and the Mercedes Corset for a Ball Dress.

\*\*\* Any of the above Numbers may be had from any Bookseller, or from the Publishers, or Post Free for 13 stamps, of Louis Doyers & Co. 1, Kelson Place, Kensington, London, W.





May 1878

Plate 1

Le Monde Élegant





May 1878

Le Monde Élegant

*Paris*









*May 1873*

Le Monde Éléant



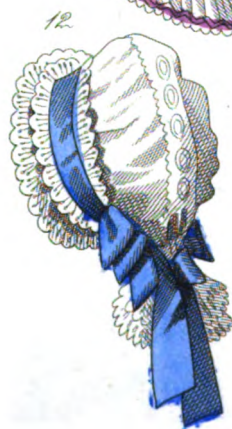
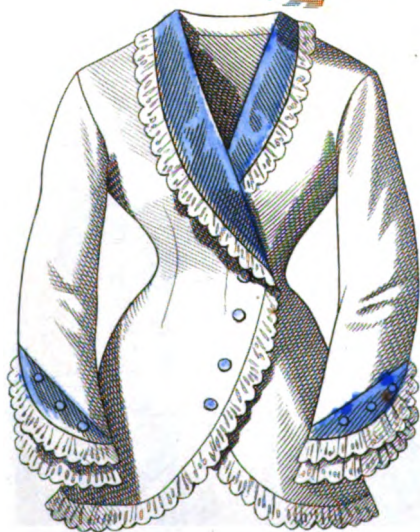
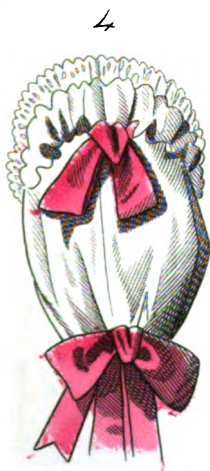
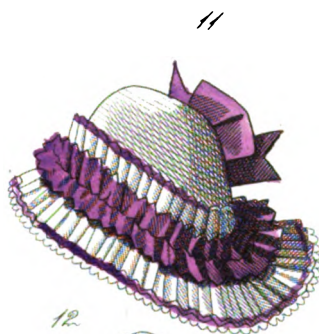


Le Monde Élegant









May 1878

Le Monde Élegant

Plate 5



# REVERSE VIEWS OF OUR PLATES OF COSTUMES.

PLATE 1a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 2a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 3a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 4a.



Fig. 1.

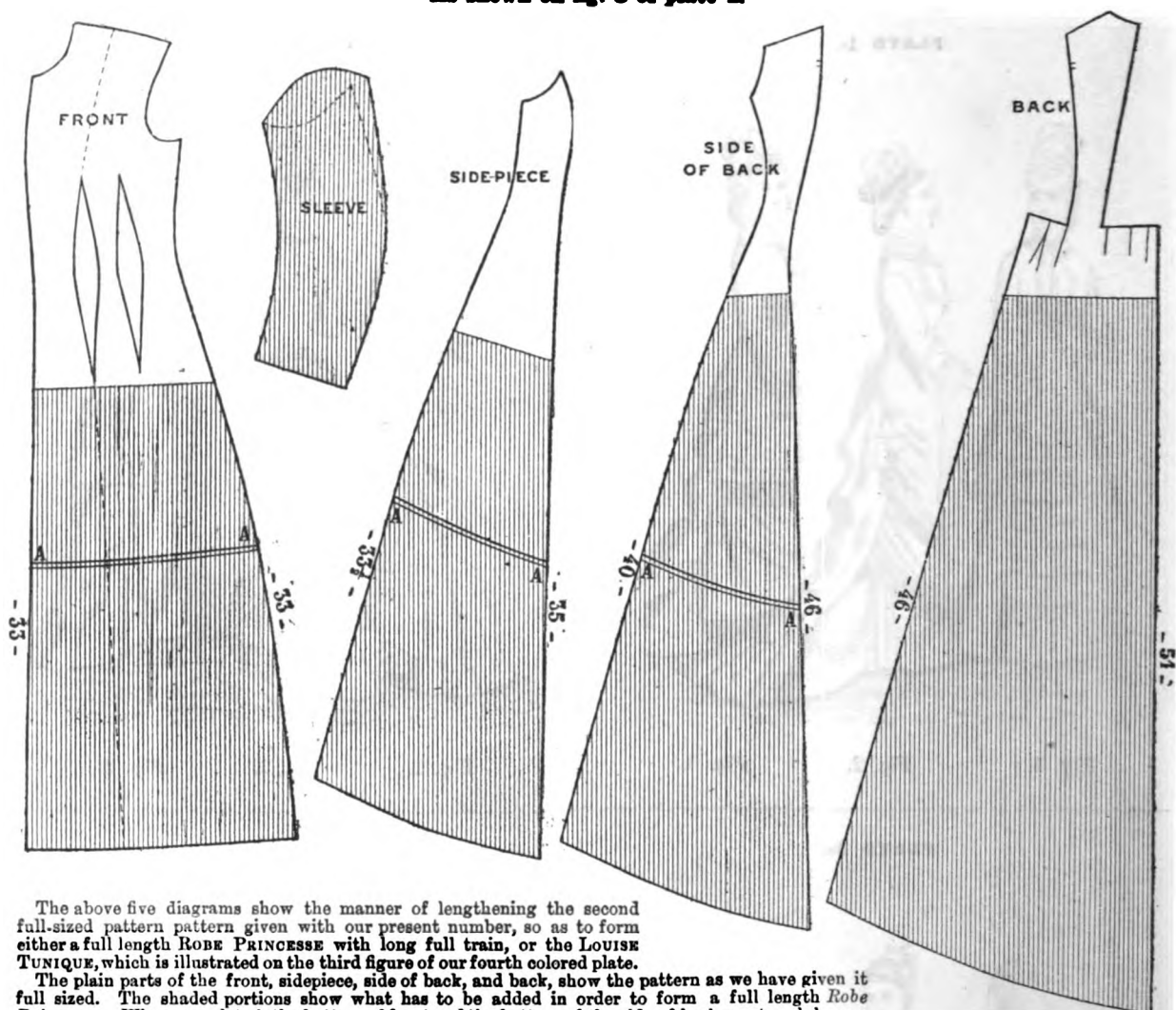
Fig. 2.

Fig. 3.



## THE NEW PRINCESSE ROBE AND THE LOUISE TUNIQUE.

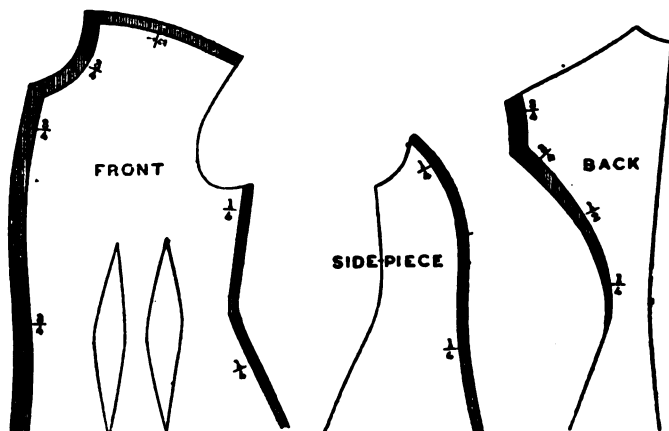
As shown on fig. 3 of plate 4.



The above five diagrams show the manner of lengthening the second full-sized pattern pattern given with our present number, so as to form either a full length ROBE PRINCESSE with long full train, or the LOUISE TUNIQUE, which is illustrated on the third figure of our fourth colored plate.

The plain parts of the front, sidepiece, side of back, and back, show the pattern as we have given it full sized. The shaded portions show what has to be added in order to form a full length *Robe Princesse*. When completed, the bottom of front and the bottom of the side of back must each have a width of 19 inches; the bottom of sidepiece must be 17 inches wide when completed, and the bottom of back 24 inches. If more fulness is required, make each of the back pleats two or three inches wider. For the *Louise Tunique*, the back must have the same length and fulness as for the *Princesse Robe*, but the front, side-piece, and side of back, must each be cut about 20 inches shorter, as shown by the double lines at A A, A A, A A.

## HOW TO ALTER A DRESS PATTERN TO SUIT A LARGER SIZE.



THE SHADED PARTS ARE TO BE ADDED.

In these three Models the plain lines show a pattern of the usual form and size, such as is usually given in this Magazine for a 34½ inch chest measure, and which is the medium or average size. We will now show what alteration must be made, in order to use it for a larger size.

**Front:**—Add on about ½ of an inch all along the front edge; and add ½ all round the neck seam; add ½ an inch at the shoulder seam; add ½ of an inch at the seam under the arm.

**Side-piece:**—Add on ½ of an inch at the side seam.

**Back:**—Add ½ of an inch to the width of shoulders or back stretch: Add on ½ of an inch at the top of side seam, sloping off to nothing at the waist level.

**Sleeve:**—Add on ½ an inch all along the hind arm seam; and lengthen at the bottom as required according to measure.

This will produce a pattern for a 37 inch Chest measure. For a 35½ inch Chest Measure, only add about half the quantities we have named.

N. B. For very Stout Ladies, also add about ½ an inch all down the seam under the arm, and ½ an inch all down the middle of back.

THE  
Ladies' Monthly Magazine,  
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 653

MAY, 1878.

VOL. 55

Observations

ON LONDON AND PARISIAN FASHIONS.

The most brilliant period of the London and Parisian seasons has now arrived, and the beautiful Costumes displayed at the various *fêtes*, Flower-shows and Evening Parties, which are frequented by the *élite* of the fashionable World, confirm by their prevailing styles the observations given in this Magazine during the past few months.

The *Princesse* form without a seam across the waist, still keeps its leading place for dress bodies of all kinds, in spite of several attempts to introduce bodies with waistbelts. Waists are very long, and the bodies are cut to fit the figure as perfectly as possible: they may be prolonged so as to form body and trained skirt in one, which style is called the *Robe Princesse*; they may be prolonged to reach nearly to the ground, and be looped up or caught up in various ways, which is called the *Princesse Polonoise* style; or they may have some of the breadths cut off to a depth of about 12 to 18 inches from the waist, while the other breadths are prolonged, this is called the *Tuniqué* style: any of these forms may be made with a separate piece in front, called a *Plastron* if the dress is of the *Princesse* or *Polonoise* form, and a *Gilet* if it is a *Tuniqué* with short front. Let us add that all these styles may have their different portions, trimmed, caught up, and arranged in the various ways illustrated in this and our last month's number, and it will be seen that there is an infinite variety of styles, from which selections may be made suited to all figures and to all tastes.

The form of the fashionable dress skirt (before the addition of its trimming) may be briefly described as follows:—quite plain at front and sides, full and flowing at back, with the fulness starting either from the waist as on fig. 3 plate 4, or below it, as on fig. 2, plate 4. As regards length, all skirts are cut to touch the ground at front and at the front portion of sides, from which point they are gradually lengthened to form trains of greater or of less development, according to the purpose for which the dress is intended. For Evening, for Visiting Costume, or for the Carriage, the trains are of course very long: for Home Costume, either morning or afternoon, the trains may be less developed; while for Walking Costume, a very small amount of train will suffice, though of course the long train will still be preferred by many ladies even for Walking costume. In Paris there is an attempt to return to what is known as walking length for dress skirts: this style, though very convenient, hardly seems to be in accordance with the flowing lines required by the present fashion, and is we think, not likely to be very successful except for Travelling Costume, for which it is especially appropriate. The extreme degree of tying back is no longer seen among the highest circles of Fashion.

Both as trimmings and materials there seems a tendency towards the styles of Louis XIV and XV, with their rich brocades, *gilets*, cuffs, *habit-basques*, *revers*, &c., The prevailing colors are greys, almond-browns, fawn, blue, greens of the moss, olive and sea shades, tea rose, lilacs, *lie de vin*, &c.

For outdoor Costume, the Paletot and Pelisses of various kinds will be in great favor, and so will the various kinds of Pelerines and Pelerine-Mantelets, which are this year being introduced in several very novel shapes. The essential feature of all these styles is, that they shall define the figure at the back: at front they may be tight or medium fitting, or may fall square, but at back the shape of the figure must always be indicated more or less.

The *Pelisse à Gilet* (of the Louis XV shape) which we give full-sized with our present number will be the favorite of its class, while the most elegant of the Pelerine-Mantelets are the Pelerine-Habit given with our April number, and the style shown on fig. 3 of our third plate for this month.

For Pelisses or Paletots black silk is the favorite material: Mantelets or Pelerines may be made of silk or cashmere, this last being generally more appropriate. The trimmings are lace, *râches*, fringe, and *passementerie* enriched with jet. Bows and loops of silk or satin are very freely used.

There is great variety in the shapes of Hats and Bonnets. Just at the present time flowers seem to be more sparingly used than last season: feathers, bows, *bandeaux*, and *râches* appear to be preferred.

THE FULL-SIZED PATTERNS.

The Patterns are all suited for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest and 24 waist, unless otherwise stated in the description. All allowances necessary for seams, are already given to these Patterns, so that seams need not be allowed for in cutting out, except in materials that require extra wide turnings in.

The first full-sized pattern given with our present number is the ALEXANDRA PELISSE A GILET, as represented on the third figure of our second colored plate. This pattern is cut to define the figure at the sides and back, while the fronts fall nearly square with a Louis XV Gilet, and fronts fastening at the neck, and gradually sloping off to the bottom and ornamented by shaped *revers* turned back. This pattern is for a lady of good figure and average height, and consists of five pieces, viz: *Gilet*, front, sidepiece, back and sleeve. The *Gilet* is a long narrow piece, with a straight line pricked on it to indicate the place where the edge of front joins: the front has the shape of the *revers* marked by pricked lines at the front edge; a long fish should (for most figures) be taken out under the arm, as indicated by the pricked lines: the shaped ornament at the bottom of back is also indicated by pricking.

\* \* \* This pattern must have about 3 inches additional length all round the bottom of skirt, unless the lady is below the average height.

Our second pattern (all the pieces of which are marked by two round holes) is the upper part of the PRINCESSE LOUISE TUNIQUE, as illustrated on the 3rd

figure of our fourth plate; it has the centres of front and back made of a darker shade of the material. We have arranged this pattern so that it may either be used for the *Princesse Louise Tunique* or for an ordinary *Princesse* dress without seam across the waist, as we will presently describe.

This elegant pattern is composed of four pieces, viz: the front, which may be divided into the *plastron* and side of front as shown by the pricked line the side-piece; the side of back; and the back, which has large pleats added to form the fulness of skirt.

For the *Princesse Louise Tunique* the back skirt must have 51 inches added at the pleat in the middle, and 45 inches at the side pleats, while the width at the bottom must be 24 inches: the side of back must have 22 inches added at the side which joins the back, and 19 inches at the side seam: the sidepiece itself will require lengthening about 14 inches: the front will have to be lengthened about 12½ inches at the side seam and 12½ at the seam under the arm. The upper skirt thus formed will be caught up *en tablier* as shown on plate 4, and there will have to be an ordinary gored skirt underneath (with the front breadth or *plastron* of the dark material) joining at back to the side pleats of back skirt. The sleeve of pattern No. 1 may be used for this *Tunique*, by taking off about ½ an inch all along the hind arm seam.

To form an ordinary *Princesse Robe* from this pattern, the front need not be divided along the pricked line as described above, although it may sometimes be an advantage to do so for slender figures. As the skirt of a *Robe Princesse* must of course reach to the ground at front, the front edge (for a lady of average height) must be lengthened 33 inches and the under arm seam 33 inches; the width at bottom of front thus lengthened being 19 inches. The lengthening of sidepiece should be 33½ inches at the seam under the arm, and 35 inches at the side seam, the width at bottom being 17 inches. In the side of back the lengthening at side seam will be 40 inches, and 46 at the side which joins the back, with a width of 19 inches at the bottom of skirt. The back skirt must of course have the same lengthening as already described for the *Louise Tunique*, viz: 46 at the side pleats, and 51 at the back pleats, with a width at bottom of 24 inches. The small Models on our 7th plate show the exact manner of lengthening this pattern to form either the *Robe Princesse* or the *Princesse Louise Tunique*.

N. B. Those Ladies who may not like the trouble of lengthening this pattern, can obtain the *Princesse Louise Tunique* already cut out full-sized, by enclosing 5 stamps to the Editor: the full length *Robe Princesse* may also be obtained, by enclosing 9 stamps.

## Description Of the Plates of Costumes.

### PLATE THE FIRST.

#### CARRIAGE OR PROMENADE COSTUME.

Fig. 1.—Dress of dove-colored silk; at the bottom is a flounce which is broader at front and sides than at back; it is partially covered by a very narrow flounce, above which the skirt is arranged in horizontal folds fixed at sides by graduated bands studded by buttons: these bands start from the bottom of underskirt, and are carried to the waist. Tight-fitting *Pelisse* of black silk: the front closes by buttons and forms a *gilet*, widening out from the neck where it forms a point; it is enclosed by *revers*. The neck is finished by a collar: the sides and back are slightly deeper than the *gilet*, and the whole is edged by a flounce of Maltese lace

headed by a chain of embroidery in black silk, which is continued up a certain distance at sides. In the skirt are pockets finished by buttons, narrow lace frills, and loops of ribbon. The sleeves have double cuffs similarly trimmed, and at front of neck is a loop of ribbon. Straw Hat trimmed by a folded band of black silk, with scarlet flowers and a white ostrich feather. For front view see plate 1a.

*The Pelisse may be cut from our first full-sized pattern, by widening the gilet at bottom, lengthening the bottom of front and sloping of the lower part of front edge: the slope of revers must of course be altered, and the sleeves made wider at wrists.* VILLE DE PARIS.

#### CARRIAGE COSTUME.

Fig. 2.—*Princesse Robe à deux jupes* of pale grey silk with trimmings of bright blue silk: at each side of the underskirt near the bottom, are two pointed *revers* of the blue silk, embroidered by white silk and edged by narrow bands and frills of grey silk; these *revers* are graduated in size and are separated by groups of perpendicular folds of the blue silk; similar but smaller folds of silk enclose the smaller *revers* at front sides: the back of skirt forms large fixed pleats from the waist: the front is partially covered by a deep round *tablier* of grey silk edged by tassel-fringe of the same color headed by a band of the blue, and caught up slightly at sides. The upper skirt falls in a draped point at the back, the front forms a round *tablier* which partially covers the one just described, and trimmed in accordance: it is slightly raised at sides, where it is fixed by bows of blue silk, to which is added at right side only, a graduated embroidered end of similar silk, edged by the grey and finished by fringe: starting from these bows, a narrow band of grey is carried up nearly to the level of waist where it is fixed by a similar bow: the front of *corsage* is trimmed in a square form by narrow bands of grey silk, and in each angle is a *papillon* bow of blue. The neck is finished by a sailor's collar of blue silk, embroidered and edged by a very narrow frill and band of grey silk. The sleeves have deep fancy cuffs with bands and *papillon* bows of blue silk. Chapeau of pale grey with blue and grey trimmings. For view of left side see plate 2a.

VILLE DE PARIS. Our second full-sized pattern may be lengthened to form this *Polonaise*.

#### PROMENADE COSTUME.

Fig. 3.—*Princesse Dress à deux jupes* of greyish brown snow-flake, with trimmings of pale crimson silk: the under-skirt is without trimming; the *corsage* and upper skirt are closed at right side of front: the front forms a *tablier*, the right side of which is gathered up and fastened to a point edged by a band of the crimson silk and studded by buttons; the *tablier* crosses the front obliquely, the left side extending nearly to the bottom of under skirt, and very slightly caught up at back; this portion of skirt forms a draped point: the *tablier* is edged by tassel-fringe headed by a band of the silk; and at the extremity of the point already described is a group of loops of similar silk: the



opening is edged by a band of the silk accompanied by buttons. A silk band edged by fringe is carried across the front of the figure, and this band is continued up the left side, nearly to the waist (see view of left side, plate 1a) this side is also ornamented by a group of bows and floating ends. The upper portion of *corsage* is covered by a square collar edged by a band of the silk and partially covered by *revers* also of the silk, and which forms in front a group of loops: the sleeves have fancy cuffs trimmed by the silk bands and buttons. Black silk Bonnet trimmed by crimson silk and by a white ostrich feather. For back view see plate 2a. MAGAZIN DE LA PAIX.

The *Polonaise* may be cut from our second full-sized pattern by widening the left front so as to make it fasten at the side, and lengthening the skirt as required.

## PLATE THE SECOND.

(Carriage and Promenade Costumes.)

### PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes of a light mauve shaded fancy material: the bottom of underskirt is trimmed by a flounce headed by a woven band of mixed black and white; the *corsage* and upper skirt form a *Princesse Polonaise* closed by buttons, and forming in front a *tablier* sloped off towards the sides and edged by the woven trimming: the sides and back of skirt are deeper than the *tablier* portion, and the sides are caught up and fastened in large folds by bands of the woven trimming, which serve also to raise the *tablier*: the back is *bouffante*: the *corsage* is partially covered by a folded scarf of the same material as the dress, edged by the woven trimming and having the ends knotted in front: the front of *corsage* is slightly open en cœur, and is finished by a band of the trimming: the sleeves have pointed cuffs also imitated by this trimming. Chapeau of light grey straw trimmed by small blue and grey flowers. For back view see plate 2a.

The *Polonaise* may be cut from our second pattern.

### CARRIAGE COSTUME.

Fig. 2.—Robe of cream-colored silk and of brown foulard. The entire front is composed of the cream-colored silk arranged in small flat folds which cross the figure obliquely, forming a *Plastron*: at sides are broad bands of the silk embroidered in squares with dotted centres: the back of skirt is composed partly of the cream-colored silk and partly of brown foulard: the lower portion is of the silk, and is edged by an embroidered band of less width than that already described: the remainder of back represents an open *tunique* of the foulard edged by the embroidery already described, and a double row of which is carried across the sides; each row is edged by a fluted *ruche* of foulard which forms a fluted double quilling at back; this part of skirt is caught up and forms a *bouffant* supported by a band of cream-colored silk which starts from the sides and forms

loops under it. The sides and back of *corsage* are of the foulard, and are edged by a narrow band of the embroidery already described, and have a *basque* which is slightly hollowed out at back and is finished by a fluted frill headed by the embroidery: the neck is encircled by a collar of the foulard with loops in front: the sleeves are of foulard, and are trimmed at wrists by double fluted frills separated by bands of embroidery. Chapeau of white chip trimmed by a light brown ostrich feather and some black ribbon: inside the front is a bow of scarlet velvet. For back view see plate 2a.

The back, side-piece and front of our full-sized pattern for July last, may be used for the body of this dress. The *Plastron* or long front piece may be cut from the gilet of our first pattern for January, by lengthening it and widening it at bottom. The skirt can be completed from any ordinary train skirt pattern, taking note that the *plastron* here supplies the place of the usual front breadth.

### PROMENADE COSTUME.

Fig. 3.—Dress à deux jupes of light blue shaded material in silk and wool: the underskirt is without trimming: the upper skirt forms at front a succession of fixed pleats and is edged by tassel fringe: the right side is caught up and the front of skirt crosses the figure obliquely, the left side extends nearly to the bottom of underskirt, and the folds are terminated at each side by bows of ribbon: the back is *bouffante*. Pelisse of black silk: the back is tight-fitting and the front falls nearly square, and forms a *gilet* starting from the neck and widening out towards the bottom: it is closed by small buttons placed very near each other, and it is enclosed by fancy shaped *revers* edged by frills of Maltese lace and studded by buttons: the back of skirt also is finished by fancy *revers* similarly trimmed, which meet in the centre, starting from the extremity and extending nearly to the waist. The neck is encircled by an upright frill, and the sleeves are trimmed by very deep fancy cuffs edged by the lace frills with buttons. Black felt hat trimmed by a drapery of blue silk gauze which forms a lappet at the back. For back view, see plate 2a.

This Costume is (with the preceding one) from the VILLE DE PARIS. The pattern of this Pelisse à gilet is given full-sized with our present Number.

## PLATE THE THIRD.

(Carriage or Promenade Costumes.)

### CARRIAGE COSTUME.

Fig. 1.—Dress à deux jupes of pale lavender silk: the bottom edge of underskirt is hollowed out into square tabs, the spaces between being filled in by fluted frills, and the whole finished by a flounce similarly arranged: the front and sides of skirt are partially covered by a round draped *tablier* edged by fringe; above this is a second *tablier* square at bottom and having the edge hollowed into tabs, the spaces being

filled in by *flûted* frills: the *corsage* forms a *basque* at front and sides: the back is prolonged to describe a *Basque-habit* which extends to the bottom of underskirt and is drawn together and crossed by a knot at a certain distance from its extremity: at right side is a pocket, and the neck is encircled by a silk collar. The sleeves have fancy cuffs, which with the frillings, collar and knot at back, are of lavender silk of a rather deeper shade than the dress itself, the collar and cuffs being edged by the pale color. The *corsage* is closed by buttons. Chapeau of white chip with trimmings of blue silk and of white lace. For view of opposite side, see plate 3a.

MAGAZINS DU LOUVRE. *The upper and back parts of this dress are of the same form as the Parisian Tunique described in our April No.*

#### PROMENADE COSTUME.

Fig. 2.—Dress à deux jupes of pale maize Alpaca, with trimmings of apricot silk: the underskirt is finished by four flounces, two of alpaca and two of the silk, arranged alternately: the front of upperskirt forms a round draped *tablier* edged by a flounce of the apricot silk; the sides disappear under those of the back portion of skirt, which consists of two deep pointed pieces each edged by a flounce of apricot silk and joined together in the centre to a certain distance from the bottom by bows and short ends of apricot silk, which serve also to raise this part of the skirt; a similar bow appears between the two points. Tight-fitting *Pelisse* of black silk: the front of neck is slightly open (see view on plate 3a) and the neck is finished by a rather large collar, open at centre of back and edged by a very narrow frill and *rouleaux*: the collar is divided into two sections by three *rouleaux*, and the lower section is studded by buttons; from underneath start loops and ends of black satin ribbon, and on the chest are small loops: the bottom is finished by fringe headed at centre of front and of back by a slightly pointed group of *rouleaux* placed close together and enclosed by single *rouleaux*, at the back are two diamond-shaped ornaments formed of small transverse folds of silk and edged by narrow frills, these ornaments are finished by groups of bows and short ends of satin ribbon. Above each diamond are five buttons, and from the buttons *rouleaux* are carried up to the shoulder seams: the front closes by buttons, and at left side is a pocket finished by loops of ribbon: the sleeves have fancy cuffs edged by *flûted* frills and having at the back small diamond shaped ornaments arranged like those at back of skirt. Chapeau of straw, trimmed by small yellow flowers, bows of black ribbon, and an *aigrette*. For front view see plate 3a.

*This Pelisse may be cut from the full-sized pattern for September last, by shortening the skirt about 4 inches equally all round the bottom edge.*

#### MORNING PROMENADE COSTUME.

Fig. 3.—Dress à deux jupes of a reddish brown striped fancy material: the bottom of

under skirt is trimmed by a flounce headed by an upright frill. The back of upper skirt falls in a deep round piece edged by fringe and slightly draped: at front is a similar piece which overlaps that already described, and forms a draped *tablier* fastened at back of waist; between the front and back portions of skirt appear, at sides, pointed pieces edged by the fringe and starting from beneath the skirt. *Pelerine-Mantelet* of black silk, the front forms long square-shaped ends and the whole is trimmed by a band of embroidery edged at each side by a frill of narrow lace. The neck is finished by a small collar edged by a lace frill. At the centre of back are loops of ribbon, which start from beneath the garment. Chapeau of brown silk and black velvet, with small crimson flowers. For back view see plate 3a.

*These two Costumes are from MADAME VIGLIETTO. The pattern of this novel and elegant Pelerine Mantelet, may be had post free by enclosing nine stamps to the Editor.*

#### PLATE THE FOURTH.

##### YOUNG LADY'S COSTUME.

Fig. 1.—*Pelisse* of light brown cashmere with silk trimmings of a darker brown. The bottom of skirt is finished by a *flûted* frill of the dark brown silk which also fills up at the back an opening extending to the waist. At each side of the opening are elongated groups of bows and ends of brown ribbon of the same shade; the fronts close by buttons, and the upper portion of *corsage* is covered by a round collar open at centre of back, and edged by a *flûted* frill of the silk. The sleeves extend only to the elbow and are finished by bands and *flûted* silk frills; below the elbow appear the long sleeves of the white muslin dress which is worn underneath. For front view see plate 4a. MAISON MULLER GILBERT.

*The Pelisse may be cut from our second full-sized pattern for May last, by omitting the large pleat in the middle of back skirt.*

##### DINNER COSTUME.

Fig. 2.—Dress à deux jupes of white and rose snow-flake with trimmings of rose-colored silk. At the bottom of underskirt is a *flûted* flounce of the silk: the upper skirt and *corsage* form a *Princesse* *Tunique*; the front portion is edged by a frill of white lace which is carried up the centre of front and round the neck: the sides of the skirt are cut up to within a certain distance from the waist, the back forms a draped point and is crossed at the same level as the top of these openings, by a quilling of rose-colored silk and of white lace: the right side is ornamented by a long piece of the silk arranged in *flûted* folds, to the edge of which, the front portion of skirt is gathered up and sewn, the opposite side being also gathered, and sewn to the back portion of skirt (see view of left side, on plate 4 a.) The draped point already described, is finished by *flûtings* of the silk: the sleeves are of rose-colored silk arranged in small folds and finished at elbows by bands and small

bows; below the bands are broad frills of white lace. MADAME BREANT CASTEL.

*The front of this Polonaise can be cut from any Robe Princesse pattern: the back and side piece must be cut off to basque length, and the full back skirt gathered in. The under skirt is of the ordinary train form.*

COSTUME FOR HOME.

Fig. 3.—Robe à deux jupes of two shades of bluish green shot silk. The under skirt (which is of the light silk) is trimmed at front and sides by a fluted flounce partially covered by fringe of a darker color, headed by white lace; the back is finished by a very narrow lace edging. The Corsage and upperskirt are cut à la Princesse: the front and sides are of the light silk, the skirt extending to about half the depth of under skirt, and edged by fringe of the darker shade headed by a frill of white lace. The back is of the deeper shade and is continued to form a portion of the train; it falls in folds from the waist, to within a certain distance from the bottom, where it is drawn in and fastened at sides by bows and ends of the light silk; it is studded by ornaments of white lace and is edged by fringe, and to it are attached the sides of skirt which are slightly caught up by groups of bows of ribbon; the sleeves have deep cuffs edged by bands of the dark silk and frills of white lace, and finished by bows. The top of corsage is covered by a large lace collar. For front view see plate 4a. MDME. DU RIEZ.

*We give the full-sized pattern of this elegant Princesse Robe.*

## PLATE THE FIFTH.

No. 1. CHAPEAU of brown straw, trimmed by green ribbon which encircles the crown, and forms in front large loops and floating ends to which are added some small white flowers with foliage, which also serve to trim the inside. MADAME ANDRÉE.

No. 2. CHAPEAU of white straw, trimmed by pale buff silk; starting from the left side of front, an ostrich feather of the same color falls over the crown: in front is a small spray of leaves. MADAME COUTOT: *Avenue de l'Opéra.*

No. 3. Sun HAT of straw, having a sort of double brim, the one portion vandyked and the other edged by a narrow fluted frill of white muslin: the hat is trimmed by a garland of foliage, and in front is a group of loops of rose-colored ribbon. MADAME BONDY.

No. 4. Morning CAP of white opaque muslin; the crown is full and is trimmed at back by a large group of bows and ends of pink ribbon: the front forms a puff and frill edged by narrow lace, two loops of the ribbon fall towards the crown. MAISON CAPRICE.

No. 5. Travelling HAT of brown straw; the inside of brim is finished near the edge by a band of black velvet ribbon, the left side being turned up and attached to the crown by a large group of bows of black spotted tulle: the crown is encircled by folds of black velvet, and at right side are black and a light brown ostrich feather, the inside is trimmed by a twisted band of black velvet ribbon. MADAME PERCHERON.

No. 6. CHAPEAU of white chip, with soft crown of pale yellow silk enclosed by a draped band of similar silk edged by narrow white lace: in front is a small bow of the silk, and at back is a spray of foliage: the inside of front is trimmed by a puffing of bright blue silk. MADAME COUTOT.

No. 7. Straw BONNET having the edge of brim bound by pale yellow silk and the inside finished by a *râche* of silk of the same color: the bonnet is trimmed by draped bands and bows of black ribbon which also form strings: the crown is partially covered by some long grass. MADAME COUTOT.

No. 8. Morning VESTE of white cashmere: the fronts overlap and are closed by blue buttons at left side, the neck is open *en cœur* and the front is finished by *revers* of sky-blue silk edged by a frill of narrow white lace, which is continued along the front and round the bottom of the veste. The sleeves are rounded and slightly open at backs of wrists, and are trimmed by double frills of lace headed by *revers* of blue silk with buttons: at back of waist are two blue buttons. MAISON LESIRE.

No. 9. CHAPEAU of pale grey straw trimmed by bands and bows of blue silk. At back is an ostrich feather of the same color, and the inside of front is trimmed by a thick garland of small blue flowers. MADAME BOIREAU.

No. 10. BONNET of white chip having the edge of brim bound by pale yellow silk: the crown forms a puff of similar silk, and is enclosed by a draped band of rose-colored silk of which the strings are composed: at left side near the back, are three loops of the silk, and at the same side of crown is a full blown rose with foliage; at right side is a white ostrich feather inclining towards the front, the inside of which is trimmed by a garland of *marguerites* with foliage. MADAME COUTOT, *Avenue de l'Opéra.*

No. 11. CHAPEAU of white chip, trimmed by a very broad pleated *râche* of white silk edged by mauve silk, and having near its centre a thick *rûching* of mauve silk: at right side of crown are bows and short ends of similar silk. MADAME BONDY.

No. 12. Morning CAP of white opaque muslin: the crown forms a puff, having in its centre a band of insertion: and it is encircled by a double frill of narrow lace with a band of bright blue ribbon headed by a frill of the lace, and forming bows and floating ends at the back, which is also trimmed by a lace lappet. MAISON LESIRE.

## ALICE LITTON.

IN TWO CHAPTERS.

### CHAPTER I.

"Poor Granger is dead, Alice," said Mr Litton, the Hillborough solicitor, to his wife, entering the drawing-room on his return from business.

"Is he? poor fellow!" replied the lady. "Well, so far as he is concerned, it is a happy release, but his poor wife and children!"

"Ah! yes," replied Mr. Litton, "but we must do something for them, Alice. Granger was a good servant to me, and performed his duties zealously, long after his illness began, poor fellow. He was loth to leave his desk at last. I shall never have a clerk like him."

"I think," said Mrs. Litton, presently, "I should like to go and see poor Mrs. Granger after dinner, Frank. She must feel very lonely in her terrible trouble."

"Well, dear," replied her husband, "if you wish it I will take you down to the Cottage



this evening. I think," he added softly, "that you might comfort her."

"Perhaps," she replied. There was a pause, during which their hands met.

Truly if one bereaved heart can comfort another, Mrs. Litton might carry consolation to the newly-made widow, for across her own life lay the dark shadow of a recent affliction. Three months before, that home, beautified by wealth and taste, and sanctified by domestic love, had been brightened by the presence of an only child. What hopes were centred in her, what visions of future bliss and prosperity hung, in her parents' loving fancy, over the child's bright head, may well be guessed by those to whom God has given children. Little Maud had a bright future verily, but it was God's will that she should spend it with the angels. A month before her seventh birthday she died.

The soft summer dusk was falling when Mr. and Mrs. Litton entered the gate of the Cottage, a pretty rose-embowered dwelling at the extreme outskirts of Hillborough.

It was small and unpretentious, but it had been the abode of truest bliss. Beneath its roof John Granger had brought his pretty young wife ten years before; and she, the portionless daughter of a curate, had never repented crossing its threshold with the honest man, who was only, as her pretentious relatives reminded her, a poor lawyer's clerk. They were poor indeed in worldly gear, but rich in love, and when their union was blessed with a daughter their cup of happiness was full. The advent of their baby was contemporary with the birth of Mrs. Litton's only child, and the solicitor and his wife, who had taken a kindly interest in the Grangers at all times, marked the double event by an offer to become sponsors for the little girl at the Cottage, further proposing that the christenings of both children should be celebrated at the same time. The Grangers agreed delightedly, and Mrs. Litton gave her own name to her god-child, of whom she became extremely fond. Time passed on, and the children were much together. No other child was born to the Littons, but when Alice was four, her sister Clara came.

Shortly after her birth, the fatal signs of consumption began to show themselves in poor John Granger. He fought manfully against his growing weakness, but of what avail is the strongest determination to stand against a foe who is surely and steadily sapping the fountain of physical strength? After a night of prostration and unrest, he would creep slowly along the villa-bordered road which led to the Hill-

borough High Street, where the solicitor's offices were situate. He would work at his desk the allotted number of hours, refusing all aid from his pitying fellow-clerks, striving to do his duty to the last. He knew the bread of his family depended on him, and let the bread-winners who read this imagine that man's agony, as day by day he felt his strength fail, his vigour decrease, his brain grow feebler, his hand become less rapid and cunning.

At last there came a day when the clerks around were shocked to see his head drop suddenly on his desk, and on rushing to his assistance they saw a purple stream issuing from his mouth, and dyeing the papers on which his head had fallen. They took him home to his frightened wife, and kindly hands were readily offered to put him on the bed, from which he never rose again.

He lingered long, tended by a loving wife, amused by his sportive, prattling children, too young, alas! to know their misfortunes. His generous master continued to pay his salary, though a stranger sat his old desk. Mrs. Litton was as an angel of comfort to the stricken family, and thus soothed and tended, John Granger's last days were not unhappy. The spirit of distrust and anxiety left him, and was replaced by a perfect confidence that his wife and children would never be forsaken, nor driven to beg their bread.

He lived to hear with keenest sorrow, that the bright-haired child of his master was dead, that the little lovely girl who had played so often with his own at his bed side was gone before him, taken in health and childish strength, while he, so long ailing, yet abided the end.

The bereaved mother had knelt beside him in the first anguish of her sorrow, and it had been given to him to speak comfort to her, out of lips which had been prepared by human moaning to take part in the "new song."

Maud Litton died in March, and the June lilies were in full flower upon her grave, when her parents entered the house of mourning, where all that was mortal of faithful John Granger lay waiting for the last change.

Quietly, tenderly, with the strange dignity which sometimes accompanies heavy sorrow, Mrs. Granger took the offered hand of the solicitor's wife. At first no word was spoken, but the women sat down side by side on the couch which was drawn under the open window,—the couch on which poor John had often wearily thrown himself when his health began to fail. Mr. Litton stood by the mantelpiece,

looking gravely down. Presently his wife broke the silence by tender, womanly words, which stirred the strange calm of the widow's manner, and she wept heavily on Mrs. Litton's shoulder.

The storm spent itself, and she lifted a quiet, sad face to meet the lady's dark eyes.

"And how are the children," enquired Mr. Litton, at this point.

"Well," replied Mrs. Granger, "Clara is bed and asleep, but I kept Alice up for company. She is with Mrs. Brown in the kitchen now."

"I should like to see her," said Mrs. Litton.

Alice Granger was summoned, and entering the room she went at once shyly, but affectionately, to her godmother. A close caress passed between them, indicative of strong affection, and during the brief interview the child never quitted Mrs. Litton's side. She was delicate and refined-looking, with unmistakeable marks of the gentle blood which flowed to her from her mother's family: with shy, dark eyes, and a brunette complexion. Her hair cut short in childish fashion, curled in close, dark locks round her pretty head. The timid, modest expression of her face was pleasing, and she had a look of thought far beyond her tender years.

The Littons made only a short stay at the Cottage, the widow's grief was too fresh to bear much allusion to her loss, but they assured her of their friendship and help, and of their readiness to assist in the formation of plans for the future. They then left, commending her to God's good care for the widow and fatherless.

Mrs. Litton was very thoughtful during the homeward walk, and well knowing what memories were stirred in her mind by the sight of another's bereavement, her husband forebore to converse, but expressed his sympathy by a mute pressure of the arm which rested on his. The full moon of midsummer was high in the heavens, flooding the landscape with silver light, as they left Hillborough streets behind, and entered the steep country road which led to their home. Just outside the town, to the left on the way they went, was the churchyard.

"I should like to go in, Frank," said Mrs. Litton as they made an involuntary pause at the place.

"Do you think you ought, to night, dear Alice?" said her husband tenderly.

"It will do me good," she added simply.

He made no answer, but guided her footsteps, for she trembled, up the few steps to the gate by which the hill-side churchyard was en-

tered. It was a lovely spot diversified by occasional undulations, well planted with old trees and profusely adorned with flowers.

Very near to the church, under the shadow of a spreading yew, and skirted by a clump of lilacs, was the grave they sought. The moonlight flickering through the leafy canopy, cast delicate, trembling shadows upon the grassy grave, and touched the marble cross, which bore the dead child's name. The tall white lilies looked like silver cups with golden centres. It was a fair spot, holy as fair.

Mrs. Litton leaned against a lilac stem, and gazed with strange tearless eyes at the little grave. Suddenly she looked at her husband.

"Frank," she said, "we have no child. *She* has no husband."

"Well, dear?" he said gently.

"My heart yearned to Alice to-night," she went on quickly, "may I have her to keep?"

"For our own child, dear?"

"For our own!"

"Let us come home, dearest," said Mr. Litton gently, "and talk the matter over quietly."

After a passionate kiss on the dewy grass of the little grave, another on the marble cross, and a lingering look, she suffered him to lead her away.

John Granger had been dead a month when the changes decided upon took place.

Mrs. Granger consented to give up her child, and forego her mother's claim in favor of Mrs. Litton, on condition that in case of illness or emergency, mother and daughter were both to be free to call upon the other for aid. This condition arranged, Mrs. Granger said farewell to Hillborough, and returned to the home of her childhood with little Clara. Her father, now a widower, offered them a home—a shelter at least,—and he held out hopes of pupils for Mrs. Granger.

Mother, child, and sister parted. The Cottage was let to John Granger's successor, who soon brought a bride there, as John had done before him.

The Littons' disused nursery was re-opened, and where Maud's bright face had shone so recently, little Alice Granger's quiet figure moved. Nay, not Alice Granger, she was Alice Litton henceforth.

(To be continued.)

Those men who are of the noblest dispositions think themselves the happiest when others share their happiness with them.

We must look for happiness in the world, not in the things of the world; but within ourselves: in our temper, and in our hearts.

## FORGET-ME-NOTS.

I sit beside the brooklet's brim,  
And hear the lark's glad morning hymn  
Thrill through the soft spring air;  
I see the young lambs white and fleet,  
And close beside my resting feet,  
Are spring flowers blue and fair.

Forget-me-nots. I lean aside,  
And cast upon the mimic tide  
A blue and bonny spray;  
It floats adown the brooklet's breast,  
The busy brook that takes no rest  
Will bear it far away:

Will float it on through widening space,  
To where the river runs apace  
Its glad way to the sea.  
Ah! once before in such an hour,  
My lover plucked as blue a flower,  
And, smiling, gave it me.

So once again when skies were grey,  
And sullen rain-clouds dimmed the day,  
We stood beside the brook,  
With heavy hearts and saddened eyes,  
With faded smiles, and frequent sighs,  
For farewell word and look.

Yet calm we stood that day to part,  
The deeper sorrows of the heart  
Were felt, but spoken not;  
He never bade me think of him,  
But gathered from the brook's green brim,  
A blue forget-me-not.

I took the flower, I have it yet;  
And through all hours of wild regret,  
In days and nights of teen,  
That faded springtime spray, o'erwept  
By tender tears of love, has kept  
That lifelong memory green.

The laughing brook will not restore  
My bonny buds: and nevermore  
My faded flowers will bloom:  
Forget-me-not! ah! my lost love,  
Let these quick tears this morning prove,  
Love-thoughts outlast the tomb. H. S.

## The Opera &amp; Theatres.

ROYAL ITALIAN OPERA COVENT GARDEN. Mdlle. Zaré Thalberg has been several times prevented by cold from appearing during the past month, notably on the occasions announced for the representations of *Fra Diavolo* and *La Sonnambula*. At the last named, hopes were entertained until a very late period that the talented young *prima donna* would be able to appear, but eventually the opera was changed for *Faust*, Mr. Gye having been fortunate enough to obtain the ready aid of Mdlle. Smeroschi. This versatile and talented artist made a most charming *Marguerite*, the *Faust* being Signor Gayarre, who was heard to great advantage in the delightful garden scene. In *Fra Diavolo* M. Capoul was the title-character.

HER MAJESTY'S THEATRE. The Opera opened on Saturday, April 20th, on which occasion was performed Bellini's *La Sonnambula*, the *Amina* being Mdlle Marie Marimon, the *Elvino* Signor Bettini. In the course of the evening the National Anthem was sung.

HAYMARKET. Miss Neilson's talented representation of Shakespearian characters continues to be well received. *Romeo and Juliet*, and *Measure for Measure* have been performed during the month. Miss

Neilson is ably assisted by the strength of the company, while the scenery, &c. are admirable. The talented lady's engagement at this house terminates on the 11th inst.

PRINCESS'S. The spirited management of Mr. Walter Gooch, (coupled with Miss Heath's wonderful talent) has induced an enormous success for Mr. W. G. Wills' drama, *Jane Shore*. The cast is a very exceptional one, comprising, in addition to Miss Heath, Messrs. C. Warner, Rignold, and Howard Russell, Mrs. A. Mellon, Mrs. R. Power, &c. The scenery is original and splendid, especially the great snow-scene. This successful drama is preceded by *Out to Nurse*.

OLYMPIC. *Jealousy*, adapted for the English stage by Mr. Charles Reade from Victorien Sardou's comedy *Andrea* has met with approval. It is supplemented by a comic drama in two acts called *The Miser's Treasure* adapted by Mr. J. Mortimer from the French of Balzac.

ADELPHI. A very clever adaptation from the French by Mr. F. C. Burnand has been produced. It is entitled *Proof, or a Celebrated Case*, and is from the original of M.M. d'Hennerly and Cormon's *Une Cause Célèbre*. The principal characters are taken by Mr. and Mrs. Bandmann and Miss Bella Pateman.

ST. JAMES'S. Miss Ada Cavendish is winning new laurels at this house, in the new play called *Such is the Law* by Messrs Tom Taylor and Paul Merritt.

PRINCE OF WALES'S. *Diplomacy* with its original powerful cast and clever acting bids fair to have a very long run.

## Answers to Correspondents.

\* \* \* Correspondents must in all cases enclose REAL name and address in addition to PSEUDONYM.

\* \* \* Correspondents who desire answers by post must enclose a stamped and addressed envelope.

In answer to numerous subscribers we beg to state that we do not supply any other full-sized patterns than those which are given with our Magazine, or are advertised in it. A list of our back numbers containing the various patterns which have been given during the past few months will always be found in our pages.

L. wishes to inform EMMA that the words she quotes are from "THE LETTER L," a poem by Jean Ingelow.

LITTLE DORRIT.—The Princess Elizabeth of Prussia is the daughter of Prince Frederick Charles; she is the niece of the Imperial Crown Prince of Germany, and cousin to the Princess Charlotte, Queen Victoria's granddaughter.

LOUISE LA VALLIERE. The most stylish *Sorties du bal* are made of fancy cloth or woollen material, trimmed with plush or *Chenille*.

MATHE. Double or triple capes are very fashionable for Children's Paletots. The Dagmar Robe de Bal given with our December Number would make a charming evening toilette for your little girl. Thanks for your appreciative remarks.

LOTTIE.—A handsome Wedding Costume was given in our number for March last. Send 13 stamps.

THE FOLLOWING FULL-SIZED PATTERNS have been given during the past few months.

NOVEMBER.—The Empress Paletot, and the Princess Charlotte Polonaise.

DECEMBER.—Alexandra Tunic for a Ball Dress, and an Evening Dress Robe for a little girl about 11 years of age. JANUARY.—The Polonaise a Gilet, and a Watteau Corset for a Dinner Dress. Small Models of the Marquise Train Skirt.

FEBRUARY.—Abergeldie Cloak, (Ulster style), and the Mercedes Corset for a Ball Dress.

MARCH.—The Queen Margherita Tunique, and the Ernestine Corset. Models showing how to alter a pattern to suit a smaller size.

APRIL.—The Pelerine a Basque-Habit, and Elizabeth Basquine. Models of the Parisian Tunique.

\* \* \* Any of the above Numbers may be had from any Bookseller, or from the Publishers, or Post Free for 13 stamps, of Louis Duvet & Co. 1, Keble Place, Kensington, London, W.







June 1878

Le Monde Élegant





June 1878

Plate 2

*Le Monde Élegant*









Le Monde Élegant





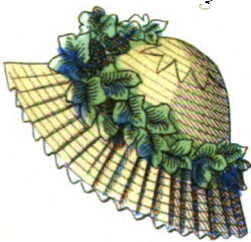
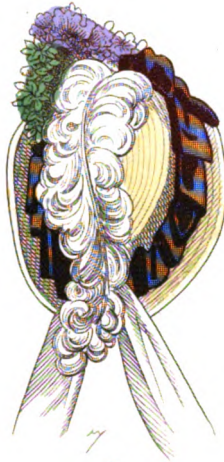
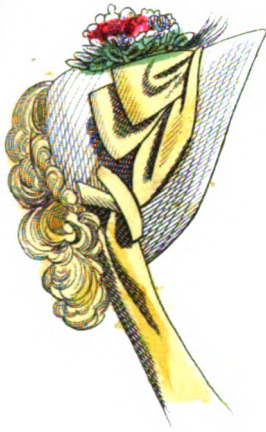
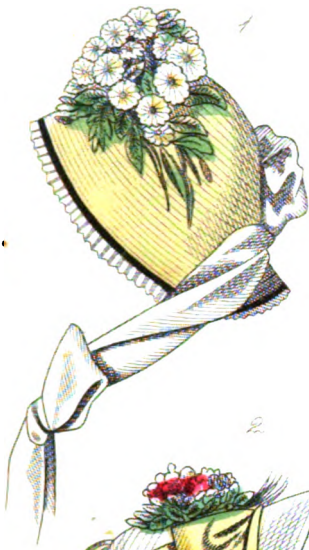
June 1879

Le Monde Élegant

Plata 4.







June 1878

Le Monde Élegant

Paris





# REVERSE VIEWS OF OUR PLATES OF COSTUMES.

PLATE 1a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 2a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 3a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 4a.



Fig. 1.

Fig. 2.

Fig. 3.

## THE PRINCESSE MAUD ROBE.

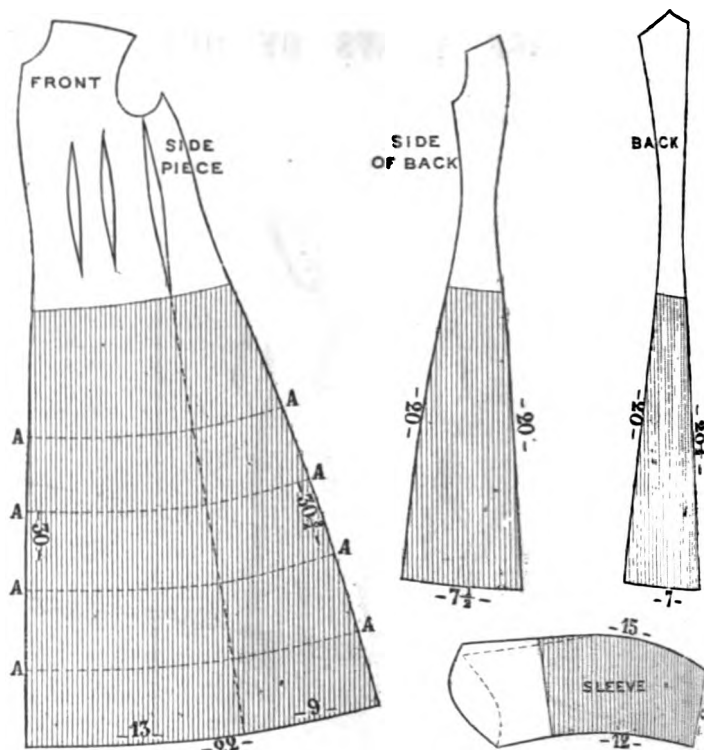
FOR A GIRL ABOUT TEN YEARS OF AGE.  
Showing how to complete our 2nd full-sized pattern.  
THE SHADED PARTS ARE THOSE TO BE ADDED.

The plain parts of these four Models show the exact form of our second full-sized pattern. This pattern, just as it is before lengthening it, will serve for a child's Basquine; the shaded parts show what has to be added in order to obtain the pattern of a child's Princesse Robe.

The front and side-piece are here placed close together side by side, and they may if preferred be cut all in one piece. The front to be lengthened 30 inches at the bottom, and the side piece 30½, which will give sufficient extra length to form the large horizontal pleats or folds, A A A A.

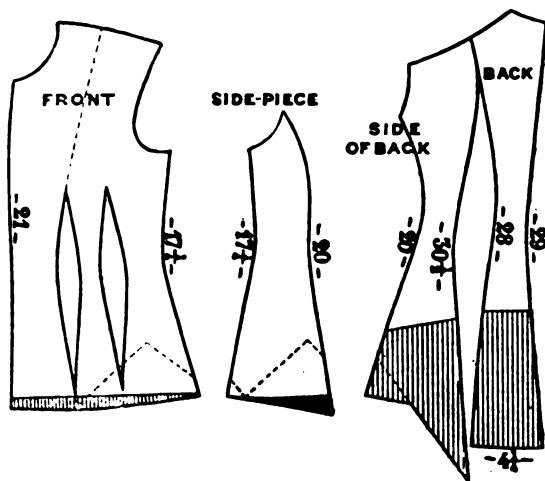
The width at bottom of front when completed must be 13 inches, and at the bottom of sidepiece 9 inches: or if front and side-piece are cut in one, the width at bottom must be 22 inches.

The back and the side of back, are each lengthened 20 inches, the bottom of back being 7 inches wide, and the bottom of side-back 7½ inches in width. The sleeve must be lengthened as indicated, the width at wrist being 5 inches.



## THE ANTOINETTE CORSAGE.

As shown on fig. 2, of plate 1, altered from the second full-sized pattern for May.



Black part to be cut away.—Shaded parts to be added.

The above Models show how the upper part of the second full sized pattern for May, can be used for cutting the Corsage shown on fig. 2 of our first plate.

The front must be lengthened a little at bottom of front edge: the side-piece needs no alteration except a small portion being cut away from the bottom of the side-seam, as marked black.

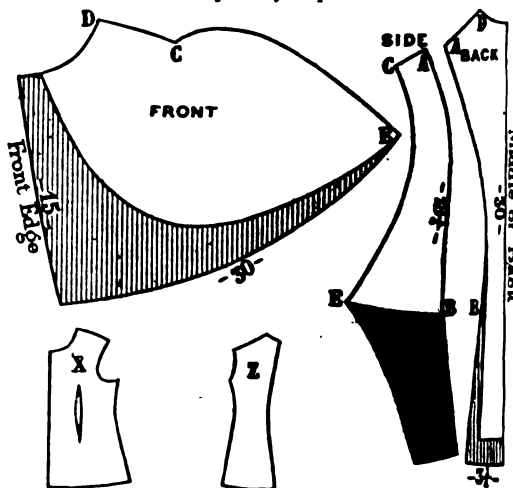
The side of back and the back must each be lengthened as indicated by the shading. The side of back is longer than the back and forms a point as shown on the colored plate.

The trimming round the bottom edge is indicated by dotting.

As shown by the figures on these models, the front edge must be 21 inches long; the seam under the arm 17½ inches; the side seams must have a length of 30 inches. The side of back must be 30½ inches long at the side which joins the back, and the back must be 28 inches long at the seam, and 29 inches in the middle. The point of the side of back will thus be 2½ inches below the bottom of the back itself.

## THE LOUISE PELERINE.

As shown on fig. 3, of plate 2, altered from the second full-sized pattern for April.



Black part to be cut away.—Shaded parts to be added.

The plain parts of these Models show how the Pelerine Habit given in our April No. may be used to cut the Louise Pelerine Mantelet, which is shown on fig. 3 of plate 2.

FRONT. Give a little more width at neck, make the width at bottom edge about 30 inches, and the front edge 15 inches deep.

SIDE. Cut off the basque-Habit (engraved black) making the side-seam (A to B) 18½ inches long.

BACK. Lengthen the bottom of basque and make it wider at the bottom. The length in the middle of back must be 30 inches and the width at bottom 3½ inches.

The letters A. B. C. D. E. at the corners of these three pieces show how the seams are to be joined up.

The bottom of back below the notch at B, where point B of the side joins it, forms the long tab shown on the colored plate.

Figs. X and Z, are very small sketches, showing the form of the under part of this Pelerine Mantelet.

Any one of these three patterns (or figs. X and Z) may be had, completed to the full size, by enclosing 5 stamps to the Editor, 1, Kelso Place, Kensington, London, W.



THE  
*Ladies' Monthly Magazine,*  
**THE WORLD OF FASHION.**

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 654.

JUNE, 1878.

VOL. 55.

### Observations

#### ON LONDON AND PARISIAN FASHIONS.

The *Grande Exposition Universelle* is now attracting the *élite* of the fashionable circles of all nations to the delightful City of Paris, and the Parisian *Artistes des Modes* are displaying great activity in the production of choice and elegant novelties. Our Artists have profited by this exceptional activity to make a selection of Costumes for our present Number such as has rarely been equalled for novelty, beauty, and good taste.

For Promenade Costume, where special outdoor garments are worn, the favorite styles are the long Paletot or Pelisse, more or less close-fitting, and the various new forms of Mantelets, Pelerines, and Pelerine-Mantelets, which must always be made to define the figure in some degree. The *Exposition Pelisse* shown on our first plate, and of which we give the full-sized pattern, will perhaps be the favorite style, and for the hot weather may be made in the same material as the dress, and of course trimmed to correspond. Made in black silk with bands of insertion and trimmed with silk or bows, *passementerie* and fringe, it shows quite the perfection of the present style.

The Mantelet with Pelerine, made of bronze cashmere, which is shown on our second plate is a very novel form: other styles of Pelerine and Mantelet will be found in our April and May Numbers.

The favorite materials for dresses are woolsens, plain, figured, snowflaked, or striped; they are generally combined with silk of a darker shade. The favorite colors are the various tints of grey, pearl-grey, lavender, dull blue, lilac, peach-blossom, &c., and of yellow, buff, and brown; none of these however, being of any absolutely bright tint. Several shades of sea-green are also fashionable.

The form of dresses varies between the *Princesse Robe*, the *Polonaise*, and the *Cuirasse Corsage*, arranged in the great variety of styles which are shown on our plates.

We have in our preceding Numbers so fully described all the details of the forms of dress skirts, that we need only say that long trains still keep their place in public favor for all dress occasions, and that even for walking dresses a slight amount of train is worn. We think it very doubtful whether the attempt to introduce short-skirted walking dresses will have any degree of success, at any rate this season. The numerous inventions for holding up dress skirts during the promenade or when travelling, seem to render the short dresses an innovation which is quite unnecessary at present. The long graceful flowing lines of the present fashion could hardly be brought into harmony with a short dress skirt.

Our third plate contains some very elegant Ball and Dinner *Toilettes*. In these we have of course brighter colors, but even here the brilliancy of color is so well harmonised, that it does not become prominent. In form, it will be seen that for evening wear skirts may be a little narrower, and that the trains have a much greater development.

The variety of shape in Hats and Bonnets is so great, that it is impossible to give any general observations as to a prevailing style. As a rule, we may say that any modern shape will be fashionable, provided it is not too large, that it is not over trimmed, and that the coloring is somewhat subdued.

Three elegant caps are shown at the lower part of our fifth plate.

### THE FULL-SIZED PATTERNS.

The Patterns are all suited for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams, are already given to these Patterns, so that the seams need not be allowed for when cutting out, except in materials that require extra wide turnings.

The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the Editor will be happy to supply the deficiency post free, during the month after publication, on receipt of a letter or post card addressed to him at 1, Kelsie Place, Kensington, London, W.

Our first full-sized pattern is a very favorite style of PELISSE for Summer wear, called The EXPOSITION, in honor of the grand Paris Exhibition of arts and industry of all nations. It has the skirt long, and is nearly close-fitting at sides and back, while the fronts fall square. The appearance at front when made up will be seen by the first figure of our first colored

plate, while the appearance at back is shown on our plate of back view. The cut and shape of this pattern are so well combined, that it may be used either for a 33 inch chest measure, for our standard size 34½ inches, or for a lady measuring 36 inches round the chest: the only difference that has to be made is to have the fish under the arm larger for the smaller sizes and less for the large sizes.

This pattern is given complete in its full length, and consists of Front, Side of Back, Back and Sleeve. The Front has the fish under the arm marked by pricked lines. The form of the underside of sleeve is indicated by pricking. The seam which joins the Side of Back to the Back is shown by two cuts placed near the shoulder seam.

Our second pattern (all the pieces of which are marked by one hole) is the *PRINCESS MAUD ROBE*, for a young lady about 10 years of age. It is (as shown by the third figure of our fourth plate) perfectly close-fitting, with the front of skirt forming large horizontal pleats at the lower part. This pattern consists of Front, Sidepiece, Side of Back, Back, and Top part of Sleeve. The front and sidepiece must be lengthened about 30 inches all round the bottom, which will give the extra length necessary to form the horizontal pleats. The side of back and the back must each be lengthened 30 inches at the bottom, and the sleeve must be lengthened 13 inches at the front of arm and 15 at the back of arm.

The small models at the upper part of our seventh plate, show the exact manner of lengthening this useful pattern.

## Description Of the Plates of Costumes.

### PLATE THE FIRST.

#### PROMENADE COSTUME.

Fig. 1.—Dress of pale straw-colored alpaca; the front of skirt is arranged in horizontal fixed folds, terminated near the bottom by tassel-fringe which is continued all round the skirt, headed by a single fold: the back is slightly *bouffante*. Pelisse of black cashmere: the front falls square and the back is partially tight-fitting: the Pelisse is edged by fringe having a fancy heading: the sides of both front and back are trimmed by transparent bands of black lace insertion, terminated at a certain distance from the bottom of skirt by groups of bows accompanied by tassels: the bands cross the shoulders à *bretelles* and are enclosed by *rouleaux*, to which are added at front edges small pointed tabs, each tab finished by a small button: a row of tabs is carried round the skirt near the bottom edge: the neck is finished by a collar, and in front is an *arabesque* with tassels of black silk: the garment is closed by buttons: the sleeves are ornamented by bands of the insertion, terminated by groups of bows and tassels near the wrist. Chapeau of pale grey silk trimmed by a garland and spray of small red flowers with foliage and an *aigrette*. For back view see plate 1a.

We give the full-sized pattern of this Pelisse.

#### CARRIAGE COSTUME.

Fig. 2.—Dress à deux jupes of pale slate-colored shot silk, with narrow stripes and spots,

and of plain slate silk of a darker shade. Both skirts are of the shot silk: the bottom of underskirt is trimmed at front and sides by a flounce of similar silk, above which is a flounce of the plain silk edged by fringe and headed by an upright frill and a band of black velvet ribbon: the back of skirt is without trimming and forms a *demie trainee*. The front of upperskirt is open à *tunique*, the sides form points, and the back is hollowed out, and is caught up en *bouffant* by bows of the plain silk covered by a band of black velvet ribbon, and having short ends: the skirt is edged by slate-colored fringe headed by a band of black velvet ribbon, and at sides are fancy pockets imitated by the velvet ribbon, and finished by bows and ends of slate-colored silk. *Antoinette Corsage*, round at front and sides, the back being square-shaped and slightly deeper; the centres of both front and back are of the plain silk, and are enclosed by bands of the black velvet ribbon: the sides of *corsage*, both at front and back, are of the shot silk, which is hollowed out at sides to form points edged by the velvet ribbon, the open spaces being partially filled in by plain silk similarly edged: the centre of back *basque* is finished by fringe accompanied by a double row of velvet ribbon: the sleeves, which are of shot silk, have fancy cuffs of plain silk, edged by the velvet ribbon and finished by small black buttons. For front view see plate 1a.

The model on our seventh plate shows the manner of cutting this Corsage.

#### MORNING COSTUME.

Fig. 3.—*Princesse Robe* of pale pink cambric with narrow stripes. The bottom of skirt is trimmed by a *filée* flounce headed by a *biais* band and a very narrow upright frill; the front of skirt is arranged in fixed folds which start from the right side (see view of right side, on plate 1a.) these folds cross the figure in an oblique direction and are caught together and fastened at left side by a group of bows and short ends of black ribbon, below which are spiral folds of cambric edged by fringe; the front is trimmed by tassel-fringe which starts (at right side) just beneath the folds, and after crossing the front is carried up to the spiral folds already named, thus causing the front of skirt to represent a *tablier*: the Robe is closed in front by buttons, and the neck (which is slightly open en *cœur*) is finished by a collar, with bows of black ribbon; the sleeves have fancy cuffs. For back view see plate 1a.

The second full-sized pattern for May, will give an idea of cutting this dress: extra length to form the oblique draped *tablier* will of course have to be added.

These Costumes are from the *MAGAZIN AUX ELEGANTES, Boulevard des Italiens.*

### PLATE THE SECOND.

#### MORNING PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes of bright green snow-flake. The bottom of underskirt is trimmed by a flounce headed by an upright pleated

frill and a band of light brown silk. Upper-skirt and *Corsage Princesse*. The front forms a Plastron finished by a flounce with upright heading and band of the brown silk, above which is a narrow festooned frill; the front closes by brown buttons, and is enclosed by brown silk bands; the sides of skirt form points finished by the brown silk bands, with narrow frills, and are caught up at sides of back by bows and ends of the silk; the back is *bouffante* (see back view on plate 2a;) at the sides of front are imitated pockets marked out by brown silk: the neck is encircled by an upright frill of brown silk, and the sleeves have fancy cuffs edged by bands of similar silk and studded by buttons. Chapeau of chip, trimmed by green silk.

*The Polonaise à Gilet given with our No. for January last, can with slight alteration be used for this Costume.*

#### MORNING PROMENADE COSTUME.

Fig. 2.—Dress à deux jupes of pale buff linen or dress-holland: the front of underskirt is trimmed at bottom by three *flûted* flounces, headed and enclosed by white lace frills, and at each angle is a group of black bows: at each side are two flounces, the upper ones edged and headed by lace. The front of upperskirt is cut off at the *basque* level, the sides form points and the back portion forms a train, and is drawn in at a certain distance from the bottom by a draped band having at each side a black bow: at left side of skirt are large bows of black silk, starting from which, a draped band is carried to the back and attached to the band already named. At right side is a pocket finished by black silk bows: the front and sides of skirt are edged by white lace: the upper portion of *corsage* forms a square arranged in small folds and enclosed by white lace: the sleeves have fancy cuffs finished by lace and small black bows. Chapeau of white straw trimmed by black silk and scarlet flowers. For view of left side of the figure see plate 2a.

*Our second full-sized pattern for last month may have the back, sidepiece, and side of front lengthened in different degrees as required to form this Tunique.*

#### PROMENADE COSTUME.

Fig. 3.—*Princesse* Dress (à deux jupes) of lavender spotted foulard. The bottom of under-skirt is trimmed by a broad *flûted* flounce headed by a narrow upright frill and a band. The front and sides of upperskirt form a round deep *tablier*: the back is slightly drawn in and extends to the bottom of underskirt; it is finished by a sash of lavender ribbon. *Pelerine-Mantelet* of dark bronze cashmere: the under or Mantelet portion is nearly tight-fitting, and closes in front by buttons; it is edged by tassel fringe, with a fancy heading, and above is a band of embossed velvet; the upper or *Pelerine* portion of the garment is edged by a similar band, and closes at the front of neck only: starting from the sides, bands of the embossed velvet are carried across the shoulders, meeting in a point at the back of waist, below which they form the edging of an embroidered

lappet of cashmere, finished by the fancy fringe: the centre of back is trimmed by similar embroidery. Chapeau of pale buff silk. For front view see plate 2a.

*The Pelerine Habit given with our April Number, can easily be altered to this form. See the Model on our seventh plate.*

*These Costumes are from the MAGAZIN DE LA PAIX.*

### PLATE THE THIRD.

#### (Ball and Dinner Costumes.)

##### DINNER COSTUME.

Fig. 1.—Dress à deux jupes of pearl-grey silk: the front of underskirt is crossed near the bottom by a rather wide band of silk, embroidered in blue and green flowers, and is enclosed by perpendicular groups of *flûted* pleats, the front and right side are partially covered by a round piece of silk arranged in flat pleats and edged by a frill of white lace; this piece of silk crosses the figure obliquely and is attached at back by bows. Above appears a *tablier* edged by a lace frill and blue silk band, and finished by embroidery. The upper skirt and *Corsage* form a *Princesse Tunique*, open nearly from the waist; the sides form slightly draped points, the back being caught up and fastened by the bows which serve to fix the pleated piece of silk already described. The Tunique is edged by a frill of white lace: the *corsage* is half high, and in open *en cœur* in front; it is trimmed *en berthâ* by an embroidered band edged by a frill of white lace and headed by a narrow lace frill: on the chest are bows and floating ends of pearl-grey ribbon. The sleeves are rounded off above the wrists, and are edged by frills of lace, below which appear deep lace frills or under sleeves: the dress sleeves are also trimmed by straight and oblique bands of the embroidery finished by *papillon* bows. For back view see plate 3a.

MDME. BREANT CASTEL.

##### BALL COSTUME.

Fig. 2.—Dress à deux jupes of amber silk and of white spotted muslin: the underskirt is of amber silk: the bottom is cut into large vandykes, each finished (at one side only) by small tabs or ends of *cerise* ribbon. These vandykes partially cover a *flûted* flounce of plain white muslin. *Princesse Corsage* and upper skirt of the spotted muslin with a *plastron* of the amber silk studded by bows of *cerise* ribbon: the skirt is edged at front and sides by a flounce of white lace, the back forming a draped point which extends nearly to the extremity of the underskirt: starting from the sides of the *plastron*, draped scarf-ends of the spotted muslin are carried to the back, and are attached by a large group of bows and floating notched ends of *cerise* silk: the upper portion of *corsage* is trimmed by a shaped piece of spotted muslin edged by narrow white lace, and ornamented both at front and at back by bows of *cerise* ribbon: starting from beneath this trimming,



the centre of back is ornamented by folds of the muslin which are drawn together by loops of cerise ribbon just below the waist, from whence they are continued along the skirt and are attached to the large bows of silk already described: the sleeves form *fluted* puffs of amber silk edged by narrow white lace, and are surmounted by *papillon* bows of cerise ribbon. For front view see plate 3a.

MAISON KINGSBURY. Our first full-sized pattern for December last can easily be lengthened to the form of this Toilette.

#### BALL COSTUME.

Fig. 3.—Dress à deux jupes of sea-green silk and of white muslin. The underskirt is of the silk, the lower portion is covered by flounces of white muslin headed by a band of rose-colored silk, edged at each side by a narrow frill of white lace. *Princesse Corsage* and upperskirt of the sea-green silk: the front is cut off at the *basque* level, and is edged by a white lace frill, above which are three bands of rose-colored silk, the upper band finished at each end by a group of bows. The sides of skirt form points, the back being caught up and fastened by loops and ends of rose-colored ribbon accompanied by roses: the back forms a train of silk, partially covered by a draped point composed of white muslin, which starts from the bows and flowers already described. The points are edged by bands of rose silk, the curved sides being finished by lace frills. At about half way from the waist are groups of roses which serve to slightly raise the skirt. Starting from under the *basque* is a small round draped *tablier* of white muslin, edged by a frill of lace. The *corsage* is high at back and on the shoulders, and open in front: it is ornamented by pointed *revers* of rose colored silk, with frills of lace, an upright frill of lace being carried along the edge of *corsage*: on the chest is a small *bouquet* of roses: the sleeves are of sea-green silk and are cut open and finished by *revers* of rose-silk; beneath the open spaces appear puffed undersleeves of white muslin edged by narrow lace. For back view see plate 3a.

This Costume is by M<sup>ME</sup>. BREANT CASTEL.

#### PLATE THE FOURTH.

##### PROMENADE COSTUME.

Fig. 1.—Dress of light brown snow-flake, and silk of a darker brown: at the bottom of skirt is a rather broad flounce of the silk, arranged in groups of small *fluted* pleats, alternated by plain spaces: the skirt is of snow-flake, the front and back being composed of two distinct square-shaped pieces, the back rather the deepest: the side edges of front are slightly draped and are attached to those of the back, near the edges of which are rows of brown silk buttons: the back is crossed at a certain distance from the waist, by a draped band of the silk which supports a small *bouffante*, the lower portion of skirt is also slightly *bouffante*: both back and front are edged by square-shaped loops headed by three narrow bands of brown silk, and partially

covering the silk flounce already described: the front of skirt is partially covered by two pointed *tabliers*, the point of the lower one falling a little to the left and that of the upper one a little to the right of the centre of front: these *tabliers* are each edged by brown fringe headed by three bands of brown silk. *Corsage* *Quirasse* of snow-flake: the central portion of front forms a *gilet* of brown silk arranged in pleats, and the centre of back from the waist to the extremity of *basque* is of similar silk also forming pleats. The top is finished by a collar edged by bands of brown silk, and in front are loops of the silk: the sleeves are ornamented at wrists by double *fluted* frills of the silk, above which are several bands arranged obliquely. Chapeau of straw trimmed by brown silk and by a white ostrich feather and some dark foliage. For front view see plate 4a.

Any *Quirasse Corsage* pattern may be used for this dress body, by replacing the centres of front and back by very narrow pleatings.

##### CARRIAGE OR PROMENADE COSTUME.

Fig. 2.—*Princesse* Dress of pale lavender cashmere and of silk of a deeper shade of lavender. The bottom of skirt is trimmed by a *fluted* flounce of the silk, surmounted by a flounce of cashmere arranged in a succession of small hollow pleats alternated by plain spaces, and having an upright heading. The Costume is principally composed of the cashmere, the sides of skirt forming fixed folds: the back is of the silk, and is arranged in three large pleats flanked by small folds and surmounted by large bows and short ends, starting from which, a piece of silk forms fixed pleats accompanied by the small folds and extending to about half-way from the bottom of the skirt. The front is slightly draped, and is enclosed by *revers* of the silk edged by buttons and starting from below the waist, from whence they widen out to the extremity of skirt; the central portions of upper half of *corsage* both at back and front are of the silk, which forms points, and the sleeves are of the same material, and are finished at wrists by bands of cashmere and by small bows and ends of silk. Chapeau of pale lavender silk, with trimmings of bright blue. For front view see plate 4a.

A little alteration will enable the *Margherita Tunique*, given with our April Number, to be used for this dress.

This Costume and the preceding one are from the MAGAZINE DU PRINTEMPS.

##### COSTUME FOR A LITTLE GIRL.

Fig. 3.—*Princesse* Dress and Pelerine en suite of a fancy checked woollen material in very pale maize color. The lower half of the skirt front is arranged in draped folds, and the back forms narrow breadths divided by large cordings; the bottom is trimmed by a narrow *fluted* frill headed by a band of black velvet; the backs of sleeves are trimmed from the elbow to the wrists by *papillon* bows of black velvet: the front of the dress closes by buttons: the Pelerine is trimmed by bands of black velvet; it is fastened at front by a knot of the

velvet (see front view on plate 4a), at the back are two pointed ends finished by tassels and ornamented by rather broader bands of velvet. Soft-crowned hat, of pale maize silk with *cerise* trimming.

M<sup>D</sup>M<sup>E</sup>. COUTOT. *We give the full-sized pattern of this child's Robe.*

### PLATE THE FIFTH.

No. 1. CHAPEAU of white straw having the brim bound by black velvet and edged by a narrow frill of white muslin. At the front of crown is a large bouquet of white daisies, and at right side, near the back is a puff of white silk: the back of brim is crossed by a twisted band of similar silk, which also forms *brides*. MADAME ANDRÉE.

No. 2. CHAPEAU of white chip, trimmed by bows and draped bands of pale yellow silk, which also forms the strings. At left side, (near the front,) is a spray of small scarlet flowers with foliage, starting from which a pale yellow ostrich feather is carried to the back. The inside of front is finished by a frill of white lace. MADAME BONDY.

No. 3. Garden HAT of white straw: the brim is *fluted*, and the crown is encircled by a garland of leaves: on the top is a star-shaped ornament of straw. MADAME CAROLINE COUTOT, *Avenue de l'Opera*.

No. 4. Morning CAP of white opaque muslin and narrow lace: the crown forms a puff of muslin, and is edged by a frill of lace, above which is a band of lace insertion edged by narrow lace frills and bands of blue silk. At the back is a puffed bow of muslin, with lappets. MAISON CAPRICE.

No. 5. High crowned HAT of bluish green silk, with narrow black stripes: the silk is slightly puffed, and at right side of front near the top of crown, is a spray of *Marguerites* with leaves. The brim is narrow, and is turned up and covered by black silk, which also forms at back a loop with bows and short ends. M<sup>D</sup>M<sup>E</sup>. COUTOT.

No. 6. Leghorn HAT having the left side of brim turned up: the crown is surrounded by bows of black ribbon, and is partially covered by a long white ostrich feather which starts from a spray of lilac at front of crown. At the back are lappets of white *tulle*. M<sup>D</sup>M<sup>ES</sup> BRIS ET GÉOFRIN.

No. 7. BONNET of dark brown straw, having a *fluted* curtain headed by a broad cut *râche* of cream-colored silk: the front and sides of crown are trimmed by a draped band of similar silk which forms a puffing at top and terminates in lappets. At left side of crown is a spray of green leaves. MADAME COUTOT.

No. 8. CAP of white muslin and lace: the crown forms a puff of the muslin and is finished by a rather broad frill of lace headed by a twisted band of bright blue silk: at back are spiral folds of lace accompanied by bows and ends of silk. MAISON LESIRE.

No. 9. CHAPEAU of white chip trimmed by bows and bands of pale yellow ribbon: the back of brim is turned up and forms a sort of curtain lined by a puffing of the silk. At left side of crown are some white and scarlet flowers with foliage; strings of the yellow ribbon. MADAME PERCHERON.

No. 10. HAT of black straw; the brim is slightly turned up, and is lined by bright brown silk and bound with black velvet; the crown, which is high, is encircled by bands of the brown silk similarly bound at upper sides by the black velvet, and forming at left side a group of large bows, starting from which a white ostrich feather is carried across the top of the crown; at right side is a second and similar feather. MADAME COUTOT.

No. 11. CHAPEAU of grey straw, having the brim edged by a *fluting* of white muslin. The crown is encircled by a broad draped and twisted band of bright

blue silk which forms loops at the back: the front portion of crown is covered by full-blown roses of different colors. MADAME COUTOT.

No. 12. CAP composed of white opaque muslin and lace: the crown forms a puff, and is edged by a frill of rather broad lace above which is a twisted band of light Havannah silk, which forms at back a loop and some bows, in front is a spray of small white flowers. MAISON CAPRICE.

## ALICE LITTON.

### CHAPTER II.

*Fifteen Years!* Almost an eternity to look forward to, but a mere matter of time to view backwards, important only for the inevitable changes the years have wrought.

Let us see what changes have come to Hillborough, where we left the child Alice at seven years old. First upon the door of the High Street offices, there is a new name, and in the hill-side church-yard, a larger grave lies beside the child Maud's, and on the headstone is the name of Frank Litton.

Then in the wide chambers where Maud and Alice played, in the goodly garden where they rambled, while Mrs. Litton worked or walked, strange children romp while *their* elders look on.

It will be seen therefore, that we must go farther than Hillborough to seek Mrs. Litton and her adopted daughter.

In a quiet S. W. square, dark and shaded with melancholy-looking trees, one house was distinguished by the beauty of the flowers displayed in front. At the drawing-room windows too, were seen cages with sweetly-singing birds, and in the long summer mornings passers-by might hear the clear voice of a young girl reading by an open casement. If, attracted by the voice, the passers-by looked up, they saw a white-haired woman, prematurely aged, seated in an arm chair with closed eyes, while at her right hand sat a young lady of twenty-two. The passers-by might think it a pretty picture, and, being only passers-by, go on and forget it, but to us, readers, the group has an interest, for the figures were Mrs. Litton and Alice.

The severe illness which followed her husband's death left fearful traces behind, for Mrs. Litton rose from her sick bed, aged, white-haired and *blind*, a mere wreck or shadow of her former self.

The years that marred her, however, dealt bounteously with Alice, who now more than realised the fairest promise of her childhood. Graceful, accomplished, and amiable, she was

loved by every one in the circle in which she moved. It was a narrow one, owing to Mrs. Litton's health, and also to their straitened circumstances, for the late solicitor left a very modest competence for his widow. The loss of her sight, moreover, rendered her unfit for gay society, and also unable to dispense, except for the shortest time, with Alice's presence.

One thing, however, she insisted upon, that Alice should take daily for herself two hours, for walking, visiting, study, or amusement. She spent this period herself usually asleep among her flowers, which were provided for her by a tried old friend; and without which she felt it would have been hard to endure life in the close London square.

The mid-day meal was ended, and Alice, having arranged Mrs. Litton for her customary nap, was leaving the room when that lady recalled her.

"Oh! Alice, will you take my watch to Gray's for a new glass?"

"Certainly, mother, where is it?"

"You will find it on my dressing-table, dear."

Alice closed the door, and having dressed herself for walking, went to Mrs. Litton's room for the watch. Placing it carefully in a small satchel, she left the house, and walking rapidly through the square, soon emerged into the main thoroughfare.

Now it happened, that Gray's was exactly in the opposite direction to that in which Alice wished to go, and as time was precious to her, she decided to go forward, and make the watch-glass her last business before returning home. She went quickly through the broad, busy, road, till she reached Piccadilly, where she knocked at the door of a handsome house. Being admitted, she went upstairs in a familiar way, and presently reached a large room on the second story, where a pretty little girl was engaged with books, slate, etc., in company with a quiet young woman, evidently a nursery governess.

"Oh! Miss Litton, I am so glad," she cried.

Miss Litton kissed the child, and the governess retired; then the piano was opened and the child seated.

Miss Litton was giving a music lesson.

A year before, poor Mrs. Granger had died. Alice attended her last moments, and promised to befriend her young sister about to be left alone in the world. Mrs. Litton would gladly have given her a home with Alice, but her slender income forbade the offer. Clara therefore was placed at a superior school as gover-

ness-teacher, and was considered to be in a fair way to earn her bread. But before her mother had been dead six months, Clara ran away from the school in company with a penniless young fellow, who had lived hitherto upon his expectations from an uncle. These expectations he forfeited for ever by his hasty marriage, for on the day he heard of it, the uncle made a will, bequeathing his property to another nephew, and died of apoplexy the next day.

Troubles came thick and fast upon the foolish pair, and at last Clara applied to her sister, begging her, however, to keep her help a secret from Mrs. Litton, whose displeasure she greatly feared.

Alice was too honourable to give in charity even to a sister, what was not her own, and she knew moreover that Mrs. Litton had little to spare. She therefore procured a music-pupil through the old friend before named, and the proceeds of her work she paid faithfully to her miserable sister.

So the reader sees what recreation Alice had in her daily two hours.

The lesson over, Alice descended to the drawing-room, to receive the remuneration for her services which became due for the second time that day. It was not much certainly, but poor Alice was light-hearted at receiving it, and hurried away from the handsome house to a narrow street in Knightsbridge.

There in a miserable room she found her sister, wretched, ill, and desponding. Her husband,—too much of a gentleman to do hard work, yet so little of a man as to suffer his wife to take her sister's earnings,—stood leaning doggedly against the window frame. He brightened up a little at the sight of Alice, and looked eagerly at the money that she took from the satchel. In doing so she accidentally dragged out a part of the gold chain which was attached to Mrs. Litton's watch. At the sight of the glittering thing, Charles Ferron's eyes glowed, and his cheek flushed.

"It is hardly safe, Miss Litton," he remarked, "to carry a watch about in that manner."

"I take great care of the satchel," she answered.

He said no more to Alice, but looked moodily out of the window. Presently he turned to his wife and said,

"Clara, I wish you would go and ask the landlady to lend me yesterday's *Telegraph*. I want to see what is doing at Liverpool."

Clara rose, looking pale and spiritless, and left the room.

"Ah me!" thought Alice Litton, "what a



change from the high-spirited girl who went only a few month ago to Belle Vue House."

She turned round to exchange a civil word with her surly brother-in-law, anxious to propitiate him if possible, for her sister's sake.

As she did so, a heavy blow fell upon her left temple, and a strange fire seemed to blaze before her eyes.

Quick as lightning a second blow followed, and her assailant hastily catching her senseless form, had barely time to place her again on the chair ere he heard his wife's voice. He snatched the watch and chain from the satchel, grasped the money which lay on the table, and darted from the room. He passed Clara on the stairs with a muttered remark that he had forgotten something and went quickly on.

Clara heard the house-door close behind him, and paused when he had passed her for a moment to recover her surprise.

Finally she returned to the room, where five minutes ago she had left her husband and sister.

She held the paper in her hand, and advanced towards Alice.

Her shrieks rang piercingly through the house, as she looked at her senseless sister.

"Oh! God forgive him;" she passionately cried, but no tear came into her eyes.

The old landlady, the only person left in the house, came in breathless and alarmed. She began to wring her hands and cry out, but Clara stopped her with an impatient gesture.

"Stay here," she said, "while I get a doctor."

But a doctor was not needed. The fresh air blowing in from the hastily-opened window, and plenty of cold water, brought poor Alice Litton to her senses again.

"Oh! what is it?" she cried piteously.

"Hush," was the imperative reply from Clara, "*you have fallen down, sister.*"

Their eyes met, and Alice was silent.

"Now rest here, sister, while I go to Mrs. Litton's to prepare her, otherwise she may be alarmed. I will take a cab there, and bring it back for you."

She looked steadily at Alice, who faltered.

"You will explain?"

"I will explain everything," was the firm reply.

What passed between Mrs. Litton and the wretched young wife in their brief interview was told to Alice afterwards, but no one else ever knew how Miss Litton lost her mother's watch.

Clara returned to her poor lodging with

money to pay all she owed, and brought her sister with her. Poor Mrs. Litton kissed and cried over her adopted daughter, but no mention was made of the wretched man who had passed from poor Clara's life for ever.

Only late that night, when Mrs. Litton had retired, carefully attended by her adopted child, Alice went to the room that had been hastily prepared for her sister. They talked a little of Clara's brief, unhappy married life, and finally of the terrible event of that day.

"Dismiss him from your mind, Clara," counselled her sister in conclusion.

"I will," was the firm answer. "I will pray God to forgive him, but I renounce him for ever."

Charles Ferron never crossed his wife's path again. Through what misery and degradation he passed, or if he repented, or if he were dead or living, she never heard. But from that terrible day she was an altered woman. She bravely took up the burden of life, and earned her bread independently, if sometimes hardly and wearily. Peace came to her in time, and content followed, but happiness never. The memory of her husband's crime had cast too black a shadow on her life, for any flower of joy to spring thereon.

When Mrs. Litton died, and Alice married, Clara went to her sister's house, where, quiet and helpful always, she took her part in the work-a-day household, and closed her eyes at last, looking on loving faces.

H. S.

## THE THRUSH.

Call loudly from thy woodland shade,  
Deep-hidden, speckled thrush;  
Call clearly down the grassy glade,  
And break the summer hush!

Call shrilly, let the sultry air  
Thy loud clear notes prolong;  
Sing strongly to the sunshine fair  
Thy happy summer song.

Sing sweetly to the leafy trees  
That bend their heads to hear;  
Sing softly, so the summer breeze  
Will waft thy music here.

Sing purely to the children small  
Who pause amid their play,  
To listen as thy clarion-call  
Floats down the grassy way.

But let the melody that starts  
From thy triumphant song,  
Become to older, working hearts,  
An anthem brave and strong.

Though they find sadness in thy strain,  
Unheard by children free,  
And though there be some notes of pain  
In songs they learn from thee.

Yet loudly sing, oh! speckled thrush,  
And let thy carol clear  
Break through some idle spirit's hush,  
Till it hath ears to hear.

Till it find words to frame a strain,  
Sweet as thy summer song;  
A note of cheer for hearts in pain,  
An anthem brave and strong! H. S.

## The Opera & Theatres.

**HER MAJESTY'S.** The return of Madame Etelka Gerster has been hailed with great satisfaction, and a wonderful ovation was given to this charming *prima donna*. Miss Minnie Hauk has also made her appearance as *Margherita* in *Faust*, greatly to the delight of her new English admirers.

**COVENT GARDEN.** Mesdames Albani and Adelina Patti continue to appear in their favorite characters. Signor Nicolini has also returned, making his first appearance in *La Traviata*. The other operas produced have been *Tannhauser*, *Il Trovatore*, *I Puritani*, and *Un Ballo in Maschera*.

**HAYMARKET.** The return of Mr. Sothorn, has been marked by the increased number of the audience at this favorite house. His appearance in *A Crushed Tragedian* is quite worthy of his former repute. He is admirably supported by the rest of the company.

**LYCEUM.** Mr. Henry Irving continues to delight crowded audiences by his wonderful representations of *Louis XI.*

**VAUDEVILLE.** *Our Boys* can never tire the public, but is it not possible that *Our Boys* may themselves become tired? Too little praise has been given to Miss Sophie Larkin's admirable acting, and also to the characteristic representation afforded by Miss Cicely Richards.

**CRITERION.** *Pink Dominoes* still holds its own here, and very deservedly too.

**ASTLEY'S.** Miss Virginia Blackwood has made a great hit with *Dolly Varden*, and has the strength of a powerful company to assist her.

**ROYALTY.** Nell Gwynne continues to please, with Miss Fowler in the principal character.

## Answers to Correspondents.

\* \* \* Correspondents must in all cases enclose REAL name and address in addition to PSEUDONYM.

\* \* \* Correspondents who desire answers by post must enclose a stamped and addressed envelope.

In answer to numerous subscribers we beg to state that we do not supply any other full-sized patterns than those which are given with our Magazine, or are advertised in it. A list of our back numbers containing the various patterns which have been given during the past few months will always be found in our pages.

**ALICIA.** Your kind and appreciative remarks are very gratifying to us. We are glad to find that our efforts to please and accommodate our fair subscribers are so well received. We intend giving an entirely new skirt model in our July No. A new form of *Fichu* will be worn, and there are various forms of *Pelerine*, *Pelerine-Mantelet*, &c., of which you will see

ample illustration in our pages. We shall be glad at any time to hear from you.

**NELLIE.** You are quite right. The Parisian Tunique has been greatly admired, and we are not surprised that your friend, the bride, decided to have her travelling dress made from that pattern. Your description of the bridesmaids' dresses is very charming.

**MYRA.** No, certainly not, we are surprised at your credulity.

**ELEANOR.** The lines you enquire for, are from Tennyson's *Miller's Daughter*, and run as follows: (you have made a slight misquotation.)

*With further looking on.—The kiss  
The woven arms seem but to be  
Weak symbols of the settled bliss  
The comfort, I have found in thee,  
But that God bless thee dear, who wrought  
Two spirits to one equal mind,  
With blessings beyond hope or thought  
With blessings which no words can find.*

**M. C.** We regret that we are not able to meet your wishes at present. Perhaps in a few months we may give an article of the kind.

## IN THE HAVEN.

Over the river, I wait, I wait,  
Watching for ever the golden gate:  
Waiting to see thee, my first and best,  
Enter therein to thy promised rest:  
I know thou art coming, early and late,  
Over the river, I wait, I wait.

Over the river, the river dark,  
Thy nearer trembling steps I mark;  
The song on my lips becomes a prayer,  
And God Almighty He guards thee there:  
And God Almighty He is so great,  
That, fearless, for thee I wait, I wait.

Over the river, the river dim,  
I catch the notes of thy feeble hymn;  
A little while longer to wait thy turn,  
And all heaven's melody thou shalt learn:  
A little while longer I watch the gate,  
A little while longer I wait, I wait.

Over the river, the river dread,  
Till the mist of thy human life has fled,  
Till thy human weakness drops from thee,  
Till thy spirit-wings move strong and free,  
Till thou soarest homeward to me, my mate,  
Over the river, I wait, I wait.

L. E. X.

THE FOLLOWING FULL-SIZED PATTERNS have been given during the past few months.

**OCTOBER.**—The Christina Pelisse, and a Pelisse for a little girl about 9 or 10 years.

**NOVEMBER.**—The Empress Paletot, and the Princess Charlotte Polonaise.

**DECEMBER.**—Alexandra Tunic for a Ball Dress, and an Evening Dress Robe for a little girl about 11 years of age.

**JANUARY.**—The Polonaise a Gilet, and a Watteau Corset for a Dinner Dress. Small Models of the Marquise Tvin Skirt.

**FEBRUARY.**—Abergeldie Cloak, (Ulster style,) and the Mercedes Corset for a Ball Dress.

**MARCH.**—The Queen Margherita Tunique, and the Ernestine Corset. Models showing how to alter a pattern to suit a smaller size.

**APRIL.**—The Pelerine a Basque-Habit, and Elizabeth Basquine. Models of the Parisian Tunique.

**MAY.**—The Alexandra Pelisse a Gilet and the Princess Louise Tunique. Models of the new Princess Robe. Model showing how to enlarge the size of a pattern.

\* \* \* Any of the above Numbers may be had from any Bookseller, or from the Publishers, or Post Free for 13 stamps, of Louis Dreyer & Co. 1, Kelso Place, Kensington, London, W.







*Le Monde Élegant*





July 1878

Plate 2

Le Monde Élegant









July, 1878

M. A. S.

Le Monde Élegant





July 1878

*Le Monde Élegant*

*Plate 4*







July 1878

Le Monde Élegant

Plate 5





# REVERSE VIEWS OF OUR PLATES OF COSTUMES.

PLATE 1a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 2a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 3a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 4a.



Fig. 1.

Fig. 2.

Fig. 3.

## THE VALLIERE ROBE.

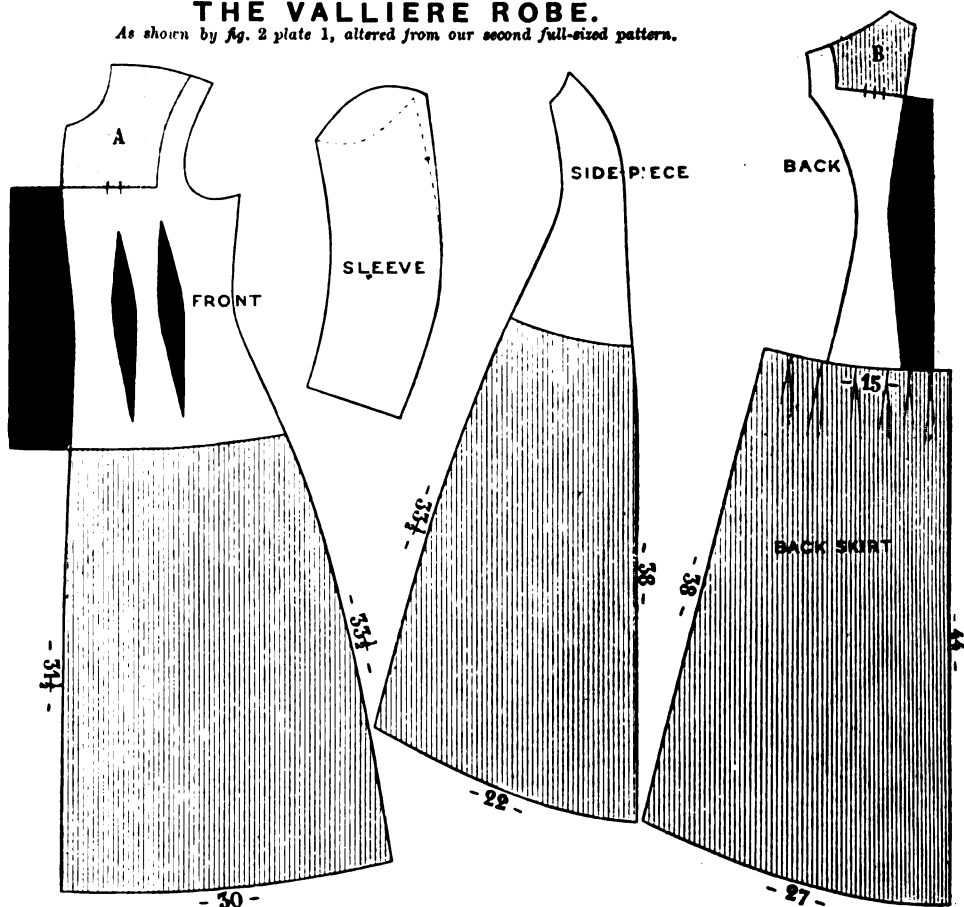
As shown by fig. 2 plate 1, altered from our second full-sized pattern.

THE SHADED PARTS ARE  
TO BE ADDED.

The four accompanying Models show at a glance how to alter the Sophie Corsage) to form the Valliere Robe Princesse. As mentioned in our description of full-sized pattern, the Corsage must first be transformed into a *Cuirasse Corsage*, by joining in the small shoulder pieces of front and back marked A and B on the plate. The extra widths that have been allowed in the middles of front and back to form the pleats (here engraved black) must next cut off at the pricked lines on the paper pattern, and the two fishes or puffs must then be taken out in the front to define the figure.

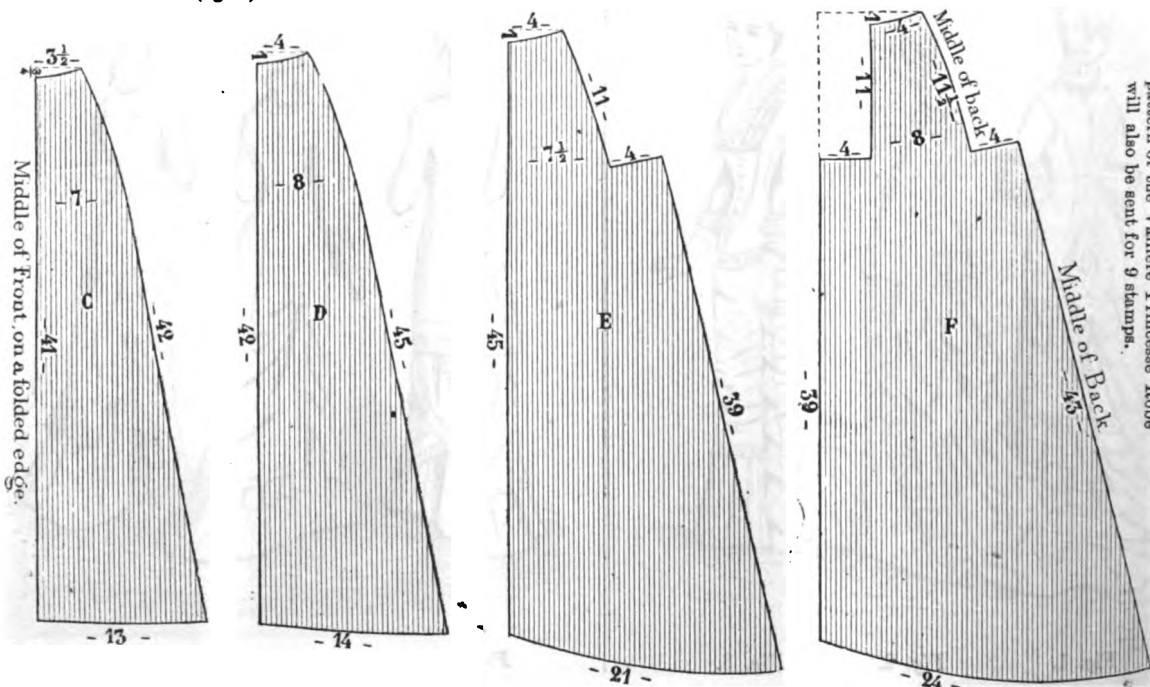
The quantities that the front and side piece will have to be lengthened, and the dimensions of the full back skirt are all marked on these models in inches with great exactness.

The back skirt has to be pleated or gathered to the bottom of back as shown on the coloured plate.



## THE PARISIAN DEMI-TRAIN SKIRT FOR MORNING DRESS.

This demi Train skirt is of a very novel form: the fulness of the back breadths, instead of starting from the waist, only commences at about 11 inches below it, as shown on figs. E and F. These large pleats may be headed by a bow or by any ornament in harmony with the trimming of the dress. The Front Breadth C has a length at front of 41 inches and of 42 at the side. The width at top is 3 1/2 inches and it is hollowed out 1/2 of an inch. Across the hips the width is 7, and at bottom 18 inches. The first and second side breadths (figs. D and E) and the back breadth (fig. F) are to be cut out to the sizes shown on the Models.



This skirt pattern may be had cut out to its full size, by enclosing 9 stamps to the Editor at J. Kelso Place, Kensington, London, W. The full-length pattern of the Valliere Princesse Robe will also be sent for 9 stamps.

THE  
**Ladies' Monthly Magazine,**  
**THE WORLD OF FASHION.**

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 655.

JULY, 1878.

VOL. 55.

### Observations

#### ON LONDON AND PARISIAN FASHIONS.

Our colored plates for the present month are devoted to Costumes for the hot weather, for the sea-side, and for travelling, together with some very elegant evening and dinner toilettes.

Our fair subscribers will have remarked in our recent numbers, that we differed from the opinion of most of our contemporaries as to the revival of short skirts, and the reintroduction of waistbelts. The result has proved that our information on these points was as usual, perfectly correct. The short skirt has not been adopted by any of the leading *elegantes* either of London or Paris, nor does there seem the slightest probability that it will regain favor, so long as the present close-fitting styles of dress remain fashionable.

As to waistbelts, they are not suited to the long-waisted tight-fitting Princess Robes and *Cuirasse Corsages* of the present Fashion: the object of a waistbelt is to draw in or confine the fulness of a body or a skirt, as in the Ulster wrappers, and in the Travelling dress shown on our fourth plate. Where there is no fulness, and especially where the dress body is made to define the figure as perfectly as possible, a waistbelt is seen at a glance to be quite out of harmony.

Great efforts have doubtless been made by some of the principal Parisian Modistes to reintroduce these styles, but the result is another proof that no house, however eminent, can succeed in introducing changes which are not in accordance with the spirit of the age, or which are antagonistic to the universal laws of harmony in form.

The favourite styles of Dress *Corsages*, Tuniques, Polonaises, &c. are fully illustrated in our colored plates. *Gilets* and *Plastrons* are still fashionable. There is a tendency to form the *plastrons* of rows of long narrow pleatings. Sleeves are generally tight-fitting. For dinner costume the most fashionable sleeves only reach a little below the elbow, where they terminate in large fancy cuffs, with frillings of muslin or lace.

In the most fashionable dress skirts, the fulness of back breadths does not commence until about 12 to 18 inches below the waist: this novel style is capable of considerable development, and is as well suited for the moderate length of a Morning dress train, as it is for the full train of an Evening Toilette.

A very elegant *Robe Princesse*, made of black spotted tulle over black silk, is shown on our first plate: it would look well in any material. The skirt is of the latest style.

The various forms of *Pelerine-Mantelets* and *Fichu-Mantelets*, seem to be preferred for Summer wear to *Paletots* or *Pelisses*. The prettiest *Mantelets* are round, reaching a little below the waist, and defining the figure at the back: in front the ends may be knotted, or drawn together, or they may cross over and be carried to the back to form a *basque-habit*. The last is decidedly the newest style.

For Travelling Costume, long-skirted *Paletots* and *Pelisses* are considered more appropriate than the *Pelerine-Mantelets*.

A very novel style of body for a Travelling dress, is shown on our fourth plate: it is called the *Sophie*, and has a yoke or plain shoulder piece, the middle portions of back and front being pleated or fulled. For this style of *Corsage* a waistbelt is of course necessary.

### THE FULL-SIZED PATTERNS.

The Patterns are all suited for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest and 24 waist, unless otherwise stated in the description.

All allowances necessary for seams, are already given to these Patterns.

#### FIRST PATTERN.

Our first full-sized pattern, all the pieces of which are marked by one round hole, is the *PRINCESS MARGARET FICHU*, with *habit-basques* at back: the accompanying sketches show the back and front views.



This is a very novel and elegant style for a young lady, and is likely to be in great favor. The back is cut to define the figure, and is drawn in at the waist, by a tape underneath, with a large bow and ends of black ribbon: the fronts cross over on the chest, and are carried to the back of waist, where they are prolonged to form the fashionable *habit-basques*. The most appropriate material is black cashmere trimmed with silk pipings and black lace, or it might be



made *en suite* with a dress of any light Summer material. It would look very pretty *en suite* with a dress of *Oryandie* or French muslin and trimmed with white lace.

The pattern consists of three pieces, back, front and *basques*: the shoulder seam is marked by two small cuts near the neck, both at back and front. The seam under the arm (at waist level) is marked by one cut in the front and one in the *basque*.

The *basques* of this *Fichu* should be made to fasten at back by hooks and eyes.

#### SECOND PATTERN.

Our second pattern is the *SOPHIE CORSAGE*, for a Travelling Dress, as shown on the third figure of plate 4: it is made with a yoke or plain shoulder piece, below which the centre portions of back and front are fulled or pleated. This pattern consists of six pieces, viz.:—front, yoke or shoulder piece of front, sidepiece, back, yoke and shoulder piece of back, and sleeve. Two small cuts show how the front and its shoulder piece are joined, and three small cuts show the way in which the back and its yoke or shoulder piece are joined together. N. B. The pricked lines on the front and back have nothing to do with the *Sophie Corsette*.

A very elegant *Corsage Cuirasse* may be obtained from this pattern, by using the pricked lines for the front edge and the middle of back, gumming or pinning in the shoulder pieces of front and back, and taking out the puffs or fishes marked by pricking at front of waist. This *Cuirasse Corsette* may be itself lengthened to form the elegant *Valliere Robe Princesse*, which is shown on fig. 2 of plate 1.

To form this Robe, lengthen the front edge  $31\frac{1}{2}$  inches, and the seam under the arm  $33\frac{1}{2}$  inches, make the width at bottom of front 30 inches and the bottom of sidepiece 23 inches, and lengthen the side-seam of sidepiece 38 inches. The back itself will not require lengthening, but a full back skirt must be added. This back skirt must be 15 inches wide at top, and 27 at bottom, the length in the middle of back must be 44 inches, and the side length must be 38 inches.

The models at the upper part of our seventh plate, show at a glance the exact alteration required to obtain both the *Cuirasse Corsette*, and the *Valliere Robe*.

Ladies who wish to save themselves the trouble of altering and lengthening this pattern, can obtain it cut out full size by enclosing 9 stamps to the Editor at 1, Kelso Place, Kensington, London, W.

*The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the Editor will be happy to supply the deficiency post free, during one month after publication, on receipt of a letter or post card addressed to him at 1, Kelso Place, Kensington, London, W.*

## Description Of the Plates of Costumes.

### PLATE THE FIRST.

#### PROMENADE COSTUME.

Fig. 1.—Dress of pale grey *foulard*, and of blue *foulard*, of a rather deeper shade: the front of skirt is of the deeper *foulard* arranged in pleats, widening out to within a certain distance from the bottom, which is finished by three flounces, two are of the light color and form detached *fluted* pleats, and the third and central flounce is of the darker shade and is arranged in small pleatings; the sides of skirt are trimmed at bottom by two flounces of the

pale and two of the deeper *foulard* arranged alternately, the blue flounces in narrow quilings; the sides and back of skirt are of the grey; the sides form fixed folds starting from the edges of front portion, the back is *bouffante* and is without trimming; at left side is a fancy pocket pleated by small *eventails* of the blue *foulard*. *Corsage Cuirasse* of grey *foulard*, the back is slightly open *en cœur* and is finished by a *revers* and collar, the open part being filled in by the blue *foulard*, fastened by buttons: the front closes by buttons and forms small flat pleats of the blue *foulard*, these start from the collar, and widen out to meet those at front of skirt already named: near the edge of *cuirasse* and of collar, is a *rouleau* of the blue *foulard*; on the chest is a bow of the same color: the centre of back, from the waist to the extremity of *cuirasse*, is of the blue *foulard*, and is arranged in narrow pleats commencing in a point at waist and widening out to the bottom of *basque*, see back view on plate 1a. The sleeves have cuffs edged by narrow *fluted* frills of the blue *foulard*, and which are carried up the back of each cuff, accompanied by two buttons: on each sleeve is a *papillon* bow. At left side of *Cuirasse*, is a pocket finished like that on the skirt already described. Hat of fine white straw, trimmed by black velvet ribbon, and by a grey or a pale blue cock's feather. For back view see plate 1a. MULLER GILBERT.

The pattern of this *Corsage* may be easily obtained from our second full-sized pattern, by altering it as directed in the "Descriptions:" a collar similar to that of a Gentleman's coat will of course have to be added.

#### COSTUME FOR HOME.

Fig. 2.—*Princesse* Dress of black spotted grenadine over black silk. The entire front is closed by buttons, the skirt is slightly draped, and the bottom is trimmed by two black lace flounces each headed by a *biais* band piped with black silk, the upper flounce having above the band a narrow upright frill of black lace: the back is cut off at a certain distance from the waist, and to it is sewn the fulness of skirt, which is also gathered in near the bottom and is crossed at this point and at the junction, by frills of lace and *ruches* of silk: the bottom is edged by a rather broad flounce edged by a narrow frill of black silk, and headed by two *bouillonnées*, above which is a fancy heading formed of fan-shaped pieces of silk overlapping each other and edged by a narrow frill. The full portion of back of skirt is enclosed by pointed *revers* edged by *biais* bands with the silk pipings. At the left side is a pocket-hole edged by a narrow lace frill, and surmounted by a *papillon* bow. The silk under dress forms an open square both at back and front, the grenadine *corsage* is high, and is finished at the neck by a thick *ruche* of lace. The sleeves are of grenadine only, and are trimmed at wrists by similar *ruches*. For front view see plate 1a.

This elegant *Robe Princesse*, may be cut from our second full-sized pattern, by following the indications laid in our description of patterns.

## PROMENADE COSTUME.

Fig. 3.—Dress à deux jupes of white muslin with lilac spots. The bottom of underskirt is trimmed by three flounces, the central one, which is pleated, is of the lilac silk: the front of upper-skirt forms a *plastron*, rounded and slightly draped at bottom which is festooned: the *plastron* is ornamented by *papillon* bows of lilac ribbon; and to it are attached the side portions of skirt, which form points, and are caught up en *draperie*, the back being *bouffante*, (see back view on plate 7a.) At sides are loops and ends of lilac ribbon, and the front and sides of skirt are edged by a flounce of white lace headed by a *rouleau* of lilac silk. The central portions of front and back of *corsage* are open at top, and slightly shorter than the side portions, and are edged by narrow lace with a band of lilac silk; the top is edged by a *fluted* frill of lace. The front of *corsage* is trimmed by a row of *papillon* bows of lilac ribbon; the sleeves are gathered both at armholes and wrists where they have double frills of lace which are carried up at backs of wrists. Chapeau of white chip trimmed by lilac ribbon.

This Costume and the preceding one are from MADAME SIMON, Rue des Petits Champs.

This *Corsage* may be cut from our second full-sized pattern for March last.

## PLATE THE SECOND.

## YOUNG LADY'S COSTUME.

Fig. 1.—Blouse of a blue checked woollen material: the body and skirt are of the *Princesse* form, the skirt is cut off about half-way from the bottom and is finished by a broad *fluted* flounce, this flounce is headed by a draped scarf which is knotted at the back where it forms a rather short end: the centre or *gilet* portion of front is arranged in folds, the front closing by buttons, and above the folds, is a plain square piece, from the side edges of which starts a rather large collar: at front of neck is a bow, and the waist is encircled by a band of the same material. The sleeves have at wrists frills headed by bands, each finished by two buttons. Broad-brimmed Leghorn Hat, trimmed by a wreath accompanied by blue ribbon. For back view see plate 2a. MULLER GILBERT.

## PROMENADE OR SEASIDE COSTUME.

Fig. 2.—This Costume consists of an underskirt and *Princesse* Tunique of pale maize-colored Foulard. The back of underskirt forms a train, and is divided into sections by perpendicular groups of pleats of brown silk: the front portion of skirt is similarly divided at bottom which is also trimmed by a flounce of the brown silk. The front of *Tunique* skirt is hollowed out as far as the *basque* level, and is filled in by a draped *tablier* having at bottom two white lace flounces; the sides of front form points, extending slightly below the *tablier* and bound by brown silk, the bottom edge of *basque* is bound by similar silk accompanied by white lace flounces. The back of skirt is drawn in at a certain distance from the waist,

so as to be slightly *bouffante*: the front of *corsage* forms a *gilet* extending to the chest and covered by a network of bands of the silk crossing each other and forming a point finished by a group of loops. The upper portion of *corsage* forms a slightly open square, edged by a band of brown silk, and finished by an upright frill of white lace: the sleeves are terminated at wrists by fixed pleated frills composed of silk and *foulard* and headed by narrow bands and bows. Chapeau of maize silk with scarlet flowers. See back view, plate 2a. VILLE DE PARIS.

The *Polonaise à Gilet*, given full-sized with our last January Number, may be used for this *Tunique*, by shortening the *gilet* at bottom, and adding on tabs to the sides of front so as to cover the *gilet* at neck.

## COSTUME FOR THE SEA-SIDE.

Fig. 3.—Dress of grey speckled *foulard* and of plain *foulard* of the same color or of white. At the bottom of skirt is a thickly pleated flounce of the plain *foulard*, partially covered by a piece of spotted *foulard* cut into vandykes: the centre of the entire front is of plain *foulard*, arranged in small flat folds and crossed at intervals (from right to left) by pointed tabs which button at left side: the remainder of the dress including the upper part of *corsage*, is of the spotted *foulard*, the back of skirt forms a round *pièce bouffante* continued from the back and side-piece of *corsage*; the edge of this piece is cut into small vandykes, which partially cover a narrow pleated frill of plain *foulard*. at left side is a fancy pocket finished by a frill and loops of the plain material. From the back a little below the waist starts the train portion of skirt, which is without trimming and is partially covered by the round piece just described. The sleeves have deep cuffs headed by vandyked bands with pleated frills of plain *foulard*. Tuscan Hat, having the back of brim turned up; the Hat is trimmed by green gauze which forms a puffing at back and terminates a broad lappet or veil. For back view see plate 2a. MAISON CAVALLY, Boulevard des Capucines. Any *Princesse* Robe pattern may be used for this dress, by cutting the left side of front narrower, and leaving only the pointed tabs on the right hand side of front.

## PLATE THE THIRD.

## DINNER OR EVENING COSTUME.

Fig. 1.—Dress à deux jupes of dove-colored silk, with *revers*, flounces, &c. of violet silk. The front of underskirt is trimmed at bottom by three flounces of the dove colored silk, the lower flounce partially covered by short ends of violet silk: above the flounce is a draped *tablier* edged by a flounce of white lace: the whole of front is enclosed by *revers* of violet silk graduated in width and edged by buttons: the back of skirt is trimmed by flounces of dove-colored and of violet silk, arranged alternately: the *corsage* and upperskirt form a *Princesse* *Tunique*: the skirt is edged by a white lace flounce, headed by a *biais* band; the back is

drawn together and fastened à bouffant, (see back view on plate 3a). The central part of front of *corsage* forms a short Plastron of violet silk, open *en cœur* on the chest, and continuing across the shoulders and round the back of neck, edged by a frill of white lace and closing by buttons. The sleeves extend only just below the elbows, and are finished by double frills of white lace, above which are cuffs of violet silk edged by lace and flanked by buttons. For back view see plate 3a.

MADAME BREANT CASTEL.

#### BALL COSTUME.

Fig. 2.—Dress of rose-colored silk with white muslin and lace. The foundation is of rose-colored silk. The front of skirt is trimmed at bottom by a group of *fluted* folds having at each side several narrow flounces of white lace, the remaining portion of front of skirt is covered by two round draped *tabliers* of white muslin, each edged by a lace flounce. At sides are perpendicular groups of pleats of rose-colored silk, starting from near the waist, and widening out to the bottom of skirt, and at the outer edge of each group of folds, are small pleatings of muslin arranged in spiral folds, and edged by narrow lace. The upper portion of back forms a *bouffant* of white muslin, and the other half, a train of rose colored silk without trimming. *Corsage Ouirasse* of the silk: the upper portion describes an open square in front, while the back is rounded: (see back view on plate 3a.) the central part of front forms a short pleated *gilet* headed by white lace, the portions forming sides and back are edged by similar lace, and at the back is a group of bows: the sleeves are composed of overlapping tabs edged by lace. For back view see plate 3a. MDAME CAVALLY.

The second full-sized pattern for January last, gives an idea of the form of this *Corsage*, except that the opening at back must be gradually rounded off instead of forming a square.

#### DINNER OR EVENING COSTUME.

Fig. 3.—This Dress is composed of two shades of blue silk, one bright and the other pale. The bottom of skirt is finished at front and at sides by a very broad *fluted* flounce headed by a band of light silk with blue embroidery: above the flounce the front is slightly draped. The back is without trimming, and forms a train, and at each side is a series of horizontal folds of the pale silk, extending from the waist to the top of the flounce already described, and of graduated width; these folds are enclosed by spiral folds of the light silk lined by the bright blue. *Corsage Ouirasse* edged by a band of light silk with the blue embroidery: the upper part forms a narrow open square: the front is partially covered by a *plastron* of the light silk, which, at top, extends the width of the square opening, and is graduated to form a point near the extremity of *cuirasse*: the *plastron* is finished near its edges by *rouleaux* of deep blue silk, and in the centre are buttons of the same color: the sides of neck are finished by the light embroidered bands, and by upright frills of white muslin,

and these are carried round the back of neck: the sleeves extend a little distance below the elbows, they are cut open towards the backs of arms. For back view see plate 3a.

MAGAZIN DES ELEGANTES.

The Marquise pattern of train skirt for Evening Dress, will be sent post free, on receipt of 9 stamps to the Editor, addressed to him at 1, Kelso Place, Kensington, London, W.

### PLATE THE FOURTH.

#### TRAVELLING COSTUME.

Fig. 1.—Dress à deux jupes and Paletot *en suite* of a thin twilled woollen material in light brown. The underskirt forms a slight train and at the sides are groups of pleats: the upper skirt is caught up at sides, the front forming a draped *tablier*, the back is *bouffante* and slightly overlaps the sides of *tablier* which is edged by a pleated frill headed by a band of silk of a rather darker brown. The Paletot slightly defines the figure both at back and front; it is double-breasted, crossing from left to right and fastening by buttons: the bottom is trimmed by a quilling headed by a band of silk, a band and narrower quilling being continued along the front opening: the neck is finished by a collar and *revers* of the silk, edged by a narrow quilling; in back breadths are long pockets finished by narrow scalloped pieces of silk, the sleeves have deep cuffs headed by silk bands with narrow quilings, and on each cuff are three buttons. Brown straw Hat having the brim turned up and covered by black velvet; near the front is a blue feather. For back view see plate 4a.

This *Pelisse* may be cut from our first full-sized pattern for April last, by lengthening the skirt, and making it the same depth all round. The fronts must of course be made to cross over, and the collar must be of the coat shape.

#### MORNING PROMENADE OR TRAVELLING COSTUME.

Fig. 2.—Skirt and *Princesse* Polonaise of olive snow-flake and of silk of the same color, but darker in shade. The underskirt is trimmed at bottom by a flounce of the silk arranged in narrow thick pleats and surmounted by a second flounce composed of alternate flat folds of snow-flake and of silk. The Polonaise skirt is cut up at sides, the back forming a square piece caught up and fastened at left side by a *papillon* bow of silk placed at a certain distance below the waist, the right side being



caught up to form overlapping folds accompanied by a fringed end: the front portion of skirt forms a draped *tablier* and is ornamented in the centre by a group of pleats of the silk, graduated in width and extending to the chest, flanked by small steel buttons. The *corsage* is trimmed by bands of silk, which meet on the chest and are carried across the shoulders and round the neck, graduating in width from the front. The neck (which is slightly open) is en-



circled by a pointed collar of silk with a bow in front. On the chest is a bow, and the sleeves are finished at wrists by double quillings of silk, above which are perpendicular bands pointed and fixed by steel buttons. At right side of skirt is a fancy pocket finished by buttons and loops of silk. Chapeau of black chip trimmed by ribbon of the same color, and by scarlet flowers. For back view see plate 4a.

#### TRAVELLING COSTUME.

Fig. 3.—*Dress à deux jupes* and *Sophie Corsage en suite* of a thin checked woollen material in pale lavender. The front of underskirt is trimmed at bottom by two pleated flounces. The back is without trimming and forms a slight train. The upperskirt is caught up near the back which is *bouffante*, the front forming a draped *tablier* edged by a quilling. At right side is a fancy pocket, ornamented by two pointed tabs fastened by buttons. The upper portion of *corsage* forms, both at back and front, a plain square-shaped yoke or shoulder piece, starting from which, the front and back are arranged in pleats while the sides are plain: the *corsage* is fastened in at waist by a band of the same material: the neck is finished by a very narrow frill with a bow in front. The sleeves have rather deep cuffs edged by bands. Hat of dark brown straw with curled brim; the hat is trimmed by a draped band of white gauze which forms at the back a puff and a long lappet or veil. Small green wing feather near the front. For back view see plate 4a.

We give the full-sized pattern of this novel form of *corsage*.

These Costumes are from the MAISON MULLER GILBERT, Rue de la Paix.

#### PLATE THE FIFTH.

No. 1. HAT of grey straw, having the brim edged by a narrow quilling. The crown is encircled by a drapery of bluish green silk and at left side is a black ostrich feather. *Brides* of green silk. MME. BONDY.

No. 2. CHAPEAU of straw-colored silk and of foliage; the silk forms a puffed crown and is surrounded by the foliage which is intermixed with small yellow flowers, and partially covers the right side of crown. MESDAMES BRIE ET GEOFFRIN.

No. 3. Travelling HAT of dark brown straw; the brim is turned up and is bound by black velvet, and at left side of crown, near the back, are two rosettes formed of cut ends of black ribbon: from under the crown start loops and floating ends of ribbon. MADAME ANDRÉE.

No. 4. Morning CAP of white opaque muslin and lace, and pink silk: the crown forms a puff of muslin, and is edged at front and sides by a double frill of lace headed by a draped band of pink silk; at left side, near the back, is a puffed rosette accompanied by three loops, and at back is a frill of lace. MAISON CAPRICE.

No. 5. CAPOTE of rose-colored silk. At front and sides of crown are rounded overlapping tabs of the silk edged by narrow white lace, and headed at left side by a draped band of pale maize silk: this band is met by a rose-colored ostrich feather which starts from bows of rose and of amber ribbon at right side, and is accompanied by a small amber feather: a narrow band of amber silk is carried along the right side to the back, where it forms the heading of a white lace curtain. Strings of amber silk. MADAME BOIREAU.

No. 6. BONNET of straw and of black and pale yellow silk; the brim is edged by a quilling of pale yellow silk, and at a little distance from it, is a band of black silk, the top and sides are trimmed by a thick garland of small scarlet flowers and foliage, at the back of which are loops of amber silk: strings of similar silk. BRIE ET GEOFFRIN.

No. 7. Travelling HAT of light brown straw, and of bluish green silk: the brim is of straw, and the crown forms a puff of the silk and is encircled by a broad twisted band of silk; near the front is a wing feather with an *aigrette*. MADAME BONDY.

No. 8. HABIT-SHIRT to be worn with an open *corsage*: the neck is finished by a linen collar, edged by a frill of narrow lace with an embroidered heading: from under the collar start *revers* which are similarly edged, these meet on the chest, from which point to the waist, the front is arranged in small tucks; the sleeves (of the opaque muslin) are gathered at wrists and have fancy open cuffs of linen headed by pointed pieces, which with the cuffs, are finished by the narrow lace frills and embroidery. MAISON LESTER.

No. 9. CHAPEAU of straw, having the brim bound by brown silk and finished by a very narrow quilling: the crown is enclosed by a folded band of brown silk, forming at back a draped knot which passes under the brim and is terminated by a short end. At back is a brown ostrich feather, and a wing feather, and at right side is a white *aigrette*. BRIE ET GEOFFRIN.

No. 10. Straw Hat, having near the brim a band of black silk: the crown and the left side are partially covered by a mass of foliage accompanied by a rosette of black ribbon and forming a trail at the back.

No. 11. HAT of grey straw, having the brim lined by pale yellow silk; the crown is encircled by a draped band of the silk, forming at back a puff and floating end; at left side is a puff from which starts a pale yellow ostrich feather. MADAME ANDRÉE.

No. 12. Morning CAP of white muslin lace and blue ribbon; the crown is traversed by a narrow band of insertion, and is enclosed by a double frill of lace headed by a band of ribbon which also forms two loops at each side of front and terminates at back in bows and ends which partly cover a short lappet of lace. MAISON CAPRICE.

#### SOCIAL SKETCHES.

##### II. THE ENGAGED YOUNG LADY.

I first met Etta Barton in the summer of 1868. I was paying a long visit to my maiden aunt Esther, who resided at Claythorpe, Herefordshire. Claythorpe was a country town, and like most of its class, was not famed for the reticence of its inhabitants where the affairs of their neighbours were concerned.

It happened therefore that on a previous visit to Claythorpe, I had heard from more sources than one of the name and fame of Etta Barton, then absent in London. She was good-looking, clever, and amiable, in some sort an heiress, having several hundreds a year at her own disposal, and "great expectations" from divers uncles, aunts and cousins.

She was well-liked and popular—but—ah! there came the blemish,—had been engaged more than once or twice. I heard this fact commented upon often, and my aunt, who was wont to grow very discursive on the subject,

avowed that Etta Barton's changefulness would cause her—in the words of an homely proverb—"to walk the wood and take a crooked stick at last." My aunt was too forcible a character to be argued with, but before I knew Etta personally, I often tried to find excuses for her when the unpopular phase of her conduct was animadverted upon in our circle.

In 1868 as I said before, I met the lady of whom I had heard so much.

Our introduction took place at a picnic, and was performed by the Rev. Walter Ruyton, curate of St. Jude's, Claythorpe, and an old friend of our mutual relatives. The ceremony was performed with some awkwardness, I must confess, and the stammering speech and blushing face of the curate had by no means an imposing effect, but Etta speedily put us at ease, by saying,

"Thank you, Mr. Ruyton, I have heard so much of Miss Brown, that I seem almost to know her."

She then held out a pretty hand, and took mine with cordial pressure. In so doing, she turned her back completely upon the blushing curate, who, finding himself at a discount, walked away.

Among the picnic guests that day, was Captain Rivers, a very dashing man indeed, to whom Etta Barton was engaged. She introduced him to me during the afternoon, and in my new-born interest for her, I strove to gauge the character of the gentleman, who seemed likely to win my new friend.

My efforts were singularly unproductive. Beyond a good deal of haw-haw expression, wishy-washy sentiment, and a faint suspicion of billiards, I could glean nothing of Captain Rivers's character.

The picnic was followed by a ball at the house of the giver of the sylvan feast. Etta danced frequently with her *fiancé*, and with great spirit. During the evening she came to me, and said, confidentially,

"What do you think of Captain Rivers, Miss Brown?"

I was taken by surprise, but she saved me the necessity of an answer, by continuing,

"You see, I like the idea of a wandering life. I think I shall make a good soldier's wife. I worship the fife and drum." She shook back her sunny curls, and beat a mimic tattoo on her fan. Before I could reply to her saucy debonair speech, she was claimed for the waltz just forming, by her devoted soldier.

A month passed away, during which I saw a good deal of Etta Barton, and grew to like

her. Captain Rivers returned to Chatham, and life flowed quietly along in the quaint country town, but before long I was aware of a change in my friend. I refrained from questioning her, but I had my suspicions, and therefore felt no surprise, when one morning she told me confidentially that her engagement with Captain Rivers was at an end.

"I have long felt," she said, "that we were not suited to each other. So the matter ended between us, but my aunt poured forth fresh tirades on the subject, as seemed but natural.

Claythorpe, though a small town, had two parishes, St. Jude's and St. Augustine's. St. Jude's, whereof Mr. Ruyton was curate, and whose rector was antiquated and infirm, was the poor parish. St. Augustine was a select and wealthy community, cared for by a young and handsome rector, and two curates.

During the season of Etta's engagement to Captain Rivers, a new curate had entered the parish of St. Augustine. He was tall, handsome, severe and ritualistic. My aunt and I attended St. Jude's, and I was surprised to find how many gay bonnets withdrew their spots of colors from its long dark aisles, soon after the advent of Mr. Hammersley, the curate of St. Augustine's. Among others, Etta Barton's receded, and for a short period, my aunt being unwell, I saw nothing of my friend.

One August morning however, being at leisure, I sallied forth to call upon Etta. On reaching the house I was shown into the drawing room, where I found my friend, arduously working at charity flannel, while Mr. Hammersley, seated opposite, ticked off the names in a Clothing Club Book.

After the first greeting, my attention was drawn to the change in Etta's personal appearance. The glossy ringlets, so lately her delight, were gone; braids, painfully smooth and straight, had usurped them, while instead of the sunny smile and arch look, a placid demureness rested on the regular features. Her raiment, moreover, had undergone a change. Instead of fluttering laces and diaphanous muslin, she was clothed in brown-holland.

After a very slight recognition of my presence, Mr. Hammersley continued his occupation, and Etta stitched devoutly at the flannels. After the lapse of half-an-hour, the severe curate rose, and saying,

"Then I may leave that matter in your hands, Henrietta?" scarcely waiting for a reply, he took his leave.

"I wanted so to see you, Lisa," said my friend, as the sound of the curate's footsteps on

the gravel walk died away. "I wanted to tell you a secret."

"I can guess it," I replied, "you are engaged to Mr. Hammersley."

"Yes," she answered, "I am. Do not you think I have made a wise choice?"

"I know so little of him," I pleaded, "he seems severe, but if you can love him—"

"He is severe," replied Etta, with the air of a martyr, "he is severe, but I admire him the more for that. He is such a contrast to the frivolous men of the present day."

"He is a contrast," I admitted lamely. Etta did not remark my backwardness, being eager to dilate upon the curate's virtues, which description involved so many ecclesiastical references, that I grew somewhat confused, and was not sorry when the entrance of Mr. Ruyton changed the current of talk.

In October I went home, leaving Mr. Hammersley and Etta still engaged, but in November I received a letter from my aunt informing me that the marriage had been broken off on account of disagreements on the question of settlements. Shortly after I heard from Etta herself. Her letter contained but a few lines stating that Mr. Hammersley had not proved what she had imagined him, and as her feelings were altered by his behaviour, she had judged it best to cancel the engagement.

In the ensuing spring Etta Barton came to London as was her wont, to visit certain aristocratic relatives. I finally complied with a request that I should go to Eaton Square on a certain day for a *tête-à-tête* lunch.

I found my friend well, cheerful, and as blooming as in her pre-ritualistic days. The graceful curls were worn again, the little toilette elegancies were donned once more, (with added splendour this time) and Etta Barton was the brilliant Etta of old. If any change were visible in her, it was an additional refinement, an easy languid indifference, very faint indeed, but which I had never noted in her before. Perhaps her luxurious surroundings had something to do with this, but be that as it may, she looked, to my eyes, more stately and more exclusive, and graver than the buoyant laughter-loving Etta Barton of my summer-time memories.

Our *tête-à-tête* meal had not proceeded far when I learnt the cause of this change. Etta was engaged to marry Lord Alliston.

"You must wish me joy, Lisa," she said gaily. I think I have found my fate at last."

"I do wish you joy, Etta," I said, "but,— I paused, for an uneasy feeling came into

my mind, a thought of something I had heard concerning Lord Alliston,— a rumour which had been notorious enough to reach even our unfashionable quiet home-circle, and the color came into my face. It was answered in hers.

"People are so uncharitable," she said quickly, and then seeing my grave face, added,

"I have not chosen hastily, Lisa. I have known Lord Alliston sometime."

"Long enough to respect him?" I enquired.

"You see," she said evasively, "these things are thought of so differently in town and country."

"Nothing alters the standard of right, Etta."

"But for gentlemen.—"

"There is but one rule of right and wrong, dear, for peer and peasant, man and woman."

More I said to her, but without effect, and I left her sadly, regretting that her youth and beauty should be sacrificed to the worn-out fancy of a faded man of the world. But it was not to be.

Where my persuasions and arguments had failed, after facts were successful, and experience convincing.

Etta Barton's better nature, that true womanliness, which lay deeper than vanity, asserted itself, and her titled suitor was dismissed. Shortly afterwards Etta left London, and several months passed without any communication passing between us. I heard of her from time to time in letters from my aunt, but no new engagement was spoken of until the winter 1869. In the middle of November of that year, I heard from Etta. Hers was a long letter, and announced her engagement to the Rev. Walter Ruyton, curate of St. Jude's.

The same post brought a letter from my aunt, full of the news.

"I believe," wrote that astute lady, "that Etta Barton knows her own mind this time; I am sure I hope she does, for Mr. Ruyton's sake. You see he can never feel sure of her till they are really married. It is a very poor match for her after all her chances, but you know I always said she would go," through the wood and find a crooked stick at last. &c., &c."

But my aunt was wrong. Eight years have passed since that New-Year's-tide wedding, and when I saw Etta Ruyton last summer, with three rosy children clinging to her, and her good (if plain) husband looking admiringly at the group, I was fain to confess as she did, that the "crooked stick" had proved to be,

"A staff for leaning when all others break."

H. S.



## The Opera & Theatres.

**HER MAJESTY'S.** Madame Etelka Gerster continues to delight crowded audiences with her wonderful impersonations of the various characters included in her marvellously wide repertoire. Her *Margherita* is truly a most talented representation. Mdlle. Tremelli the new contralto, has made a very favorable impression here, and a bright future is predicted for her. Mdlle. Marie Marimon has made her re-appearance, and has been received with all the old warmth. The debut of a new Soprano, Madlle. Eugénie Pappenheim, has been a feature during the month.

**ROYAL ITALIAN OPERA.** The return of Madame Adeline Patti, and her appearance in her own most admired parts has been the principal event during the month. Second only to this has been the debut of Mdlle. Cepeda in *Lucresia Borgia*, *Les Huguenots*, &c.

**HAYMARKET.** The return of Mr. Sothorn, has been quite an event at this popular house. His *Crushed Tragedian* has given place to a most amusing farcial comedy by H. G. Byron called *The Hornet's Nest*, in which Sydney Spoonbill enables Mr. Sothorn to excite the risible faculties of his audience to the utmost.

**ADELPHI.** Proof still holds its place, supplemented by *Sarah's Young Man*, and *Shrimps for Two*.

**PRINCESS'S.** *Elysella* is at last produced with Miss Heath in the title part, and with wonderful scenery, dresses, &c.

**OLYMPIC.** The new play *Love or Life* is very successful here.

**STRAND.** A new comedy, *Our Club*, and *Diplomacy* made a very good programme; during the past month. Mr. George Honey is announced to appear on the 1st inst in W. S. Gilberts comedy, *Engaged*.

**ROYALTY.** Under Miss Fowler's talented management this pretty house keeps up its olden character. *Nell Gwynne* is the *piece de resistance*, supplemented by *Scandal*.

## LOVE.

(The following poem obtained the prize offered at a recent Eisteddfod at Bwlch, in Breconshire, South Wales, for the best poem in English or Welsh on the subject.)

A sweet emotion  
In the soul,  
Breathing devotion  
Through life's whole.

A star of morning  
Waning not;  
A flower adorning  
Hall and cot.

A fountain flowing  
O'er earth's blight;  
A charm bestowing  
Joy and might.

A silver lining  
To clouds grey;  
A pure light shining  
Through life's way.

A sweet communion  
Of two hearts;  
A blissful union  
Which none parts.

A steadfast passion  
That still flows,  
Unchanged in fashion  
At life's close.

Lo! this is given  
By God above,  
This comes from Heaven,  
This, this is love.

Hereford.

SARAH ANN STOWE.

## Answers to Correspondents.

\* \* \* Correspondents must in all cases enclose REAL name and address in addition to PSEUDONYM. When no PSEUDONYM is given the initials of name will be prefixed to the answer.

\* \* \* Correspondents who desire answers by post must enclose a stamped and addressed envelope.

\* \* \* The Editors beg to inform their subscribers that they do NOT supply full-sized patterns cut to order, UNDER ANY CIRCUMSTANCES. The full-sized patterns and models contained in this Magazine, include during each season every kind of garment that is in Fashion. Where reference is made in the Description of the Plates of Costumes, to a pattern contained in a back number of the Magazine, the back number itself must be sent for; the pattern can not be supplied separately.

E. C.—It is no longer *de rigueur* to have the Parasol of the same color as the dress. The most fashionable parasols have this season been richly ornamented with embroidery.

ALICE.—For five o'clock Tea, many ladies of the highest rank protect their dresses by an elegant apron of white muslin and insertion, which starts from the shoulders and is drawn in by a waistband of the same color as the dress; the apron ornamented at the corners by small bows: there should be a pocket at right side.

DORA.—Certainly, they are doubtless a great advantage, but we should advise you to be careful in their use, and also to be certain that you procure the genuine articles.

BERTHA.—We believe that the lady is an American.

J. S.—William Cullen Bryant, the American poet, has lately died. The words you quote are from his lovely poem, *The Rivulet*. His works have been greatly appreciated by English as well as American readers, and will remain with us as long as our mother tongue is spoken on both sides of the Atlantic.

GRACE.—We think you must have been misled; see the notice about patterns at the head of these "ANSWERS."

THE FOLLOWING FULL-SIZED PATTERNS have been given in this Magazine during the past few months.

NOVEMBER.—The Empress Paletot, and the Princess Charlotte Polonoise.

DECEMBER.—Alexandra Tunic for a Ball Dress, and an Evening Dress Robe for a little girl about 11 years of age.

JANUARY.—The Polonoise a Gilet, and a Watteau Corset for a Dinner Dress. Small Models of the Marquise Train Skirt.

FEBRUARY.—Abergeldie Cloak, (Ulster style,) and the Mercedes Corset for a Ball Dress.

MARCH.—The Queen Margherita Tunique, and the Ernestine Corset. Models showing how to alter a pattern to suit a smaller size.

APRIL.—The Feline a Basque-Habit, and Elizabeth Basquine. Models of the Persian Tunique.

MAY.—The Alexandra Pelisse a Gilet and the Princess Louise Tunique. Models of the new Princess Robe. Model showing how to enlarge the size of a pattern.

JUNE.—The Exposition Pelisse, falling square at front and tight-fitting at back: and the Princess Maud Robe for a little girl. Models of the Antoinette Corset and the Louise Polonoise.

\* \* \* Any of the above Numbers, June excepted, may be had Post Free by enclosing 9 stamps, to Louis Dorey & Co. 1, Kew Place, Kensington, London, W. The June Number will be sent for 12 stamps.





*August 1890*

Le Monde Élegant





August 1878

Vol. 2

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Plate 3

Le Monde Élegant





Plate 4

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De Mionde Elegant







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Plate 1



# REVERSE VIEWS OF OUR PLATES OF COSTUMES.

PLATE 1a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 2a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 3a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 4a.



Fig. 1.

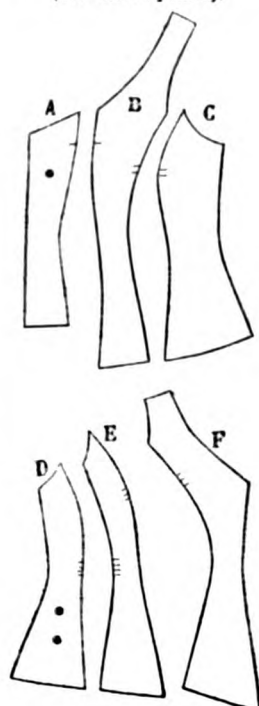
Fig. 2.

Fig. 3.



# THE DUBARRY CORSAGE

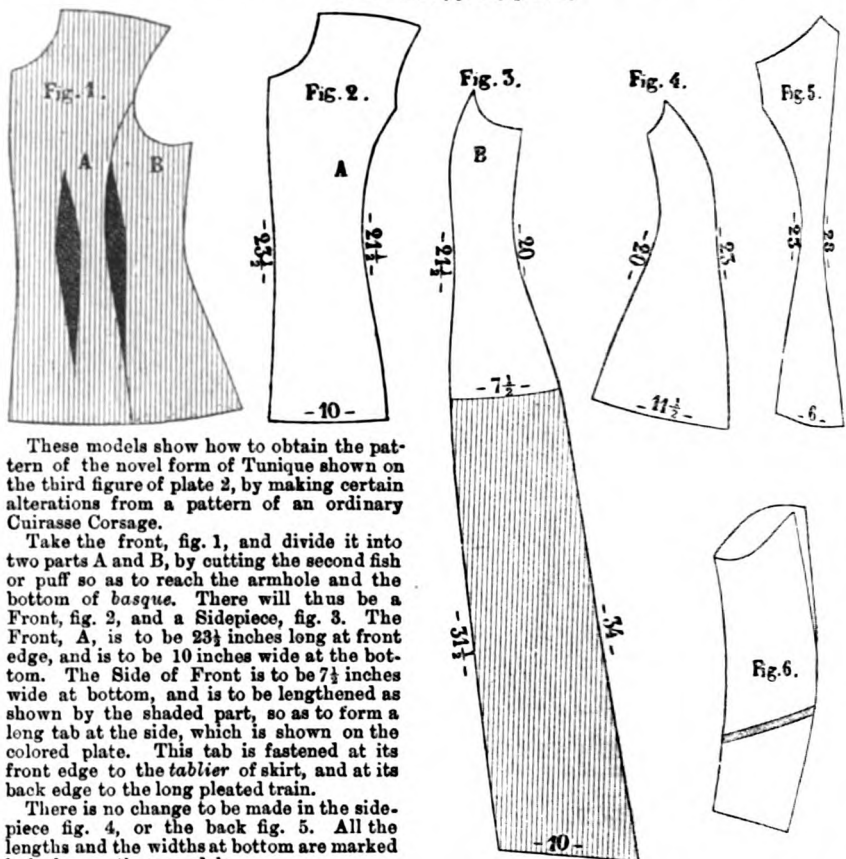
(Our second pattern).



- The above are small Models of the 6 pieces comprising our second full-sized pattern.
- A.—Gilet, marked by 1 hole.
  - B.—Middle of Front.
  - C.—Side of Front.
  - D.—First side-piece, marked by two round holes.
  - E.—Second side-piece.
  - F.—Back.

# THE SCARBOROUGH TUNIQUE.

As shown on fig. 3 of plate 2.



These models show how to obtain the pattern of the novel form of Tunique shown on the third figure of plate 2, by making certain alterations from a pattern of an ordinary Cuirasse Corset.

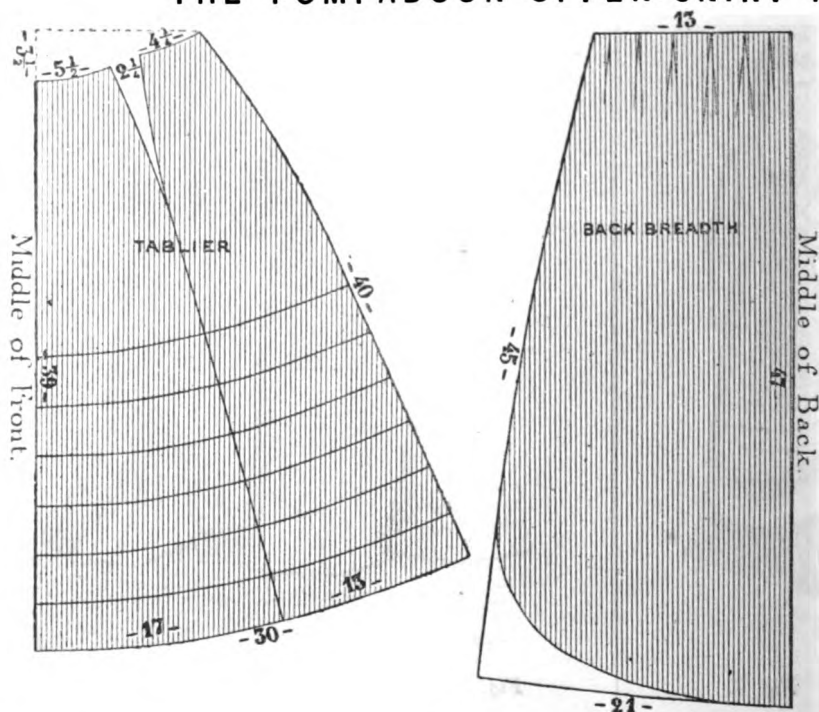
Take the front, fig. 1, and divide it into two parts A and B, by cutting the second fish or puff so as to reach the armhole and the bottom of *basque*. There will thus be a Front, fig. 2, and a Sidepiece, fig. 3. The Front, A, is to be 23 1/2 inches long at front edge, and is to be 10 inches wide at the bottom. The Side of Front is to be 7 1/2 inches wide at bottom, and is to be lengthened as shown by the shaded part, so as to form a long tab at the side, which is shown on the colored plate. This tab is fastened at its front edge to the *tablier* of skirt, and at its back edge to the long pleated train.

There is no change to be made in the side-piece fig. 4, or the back fig. 5. All the lengths and the widths at bottom are marked in inches on these models.

The Editor will forward this pattern cut out on thin paper for a 34 1/2 inch chest measure on receipt of 9 postage stamps, addressed to him at 1, Kelso Place, Kensington, London, W.

# THE POMPADOUR UPPER-SKIRT AND TABLIER,

Shown on fig. 1 of plate 4.



These models show the exact form and dimensions in inches of the upper skirt with Tablier, which is shown on fig. 1 of plate 4.

The top of TABLIER is gored so as to sit perfectly plain. It is cut with sufficient length to form the horizontal pleats or folds shown on the colored plate. Should it be wished to have a plain tablier without these folds, it must be cut about 5 inches shorter. According to the width of the material this Tablier may be cut in one piece, or in two pieces, as shown on the model.

The BACK BREADTH is of a medium width; it may, if preferred, be made wider or narrower according to taste. The bottom corner may be rounded off or left square as may be preferred.

Our readers will find this pattern very useful: it can, by slight alteration, be used for almost all the fashionable styles of upper skirt.

To draft them to the full size, all that is required is two large sheets of paper (newspaper will do), and an ordinary inch tape to mark all the lengths and widths indicated on these models. The top of tablier is hollowed out 3 1/2 inches for the front of waist: the top of back breadth is perfectly square.

The Pompadour Upper-skirt and Tablier may be obtained already cut out in full size, by enclosing 9 stamps to the Editor, 1, Kelso Place, Kensington, London, W.

THE  
**Ladies' Monthly Magazine,**  
**THE WORLD OF FASHION.**

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 656

AUGUST, 1878.

VOL. 55.

### Observations

#### ON LONDON AND PARISIAN FASHIONS.

The beautiful series of Costumes for the Country and the Seaside, which is contained in our present Number, gives an exact idea of the styles which are fashionable among the highest circles of London and Paris.

It will be seen that the recent attempt to introduce *paniers* has not succeeded, and that dresses still retain their tight-fitting shape at front and hips: skirts are no longer tied back in an exaggerated style, but are allowed to form long graceful folds at the back.

Trains are still fashionable, varying in length according to the purpose for which the dress is intended: those for evening dresses being extremely long, as shown on our third plate.

In spite of all that has been said about the introduction of short skirts, it is generally recognised that they are only suited for children and very young Ladies, for whom of course they are always appropriate, no matter what the fashion of the day may be.

*Gilets* and *Plastrons* are still in great favor, the *plastrons* are often formed of very narrow rows of pleatings.

The present tendency of Fashion is to revert in some degree to the styles of Louis XIV and XV: the magnificent brocades that are now being made by the best manufacturers, will probably hasten the development of fashion in this direction.

Waistbelts are only considered appropriate for Travelling Costume, and even then will rather take from the harmony of a dress, unless it has a loose or pleated body, such as the *Sophie Corsage* given with our last month's Number.

A variety of styles of dresses in thin materials will be found in our 1st, 2nd, and 4th plates. For the hot weather, dresses will of course be worn without *Mantelets* or *Pelisses*, which will again become necessary as soon as the season of extreme heat has passed.

All colors are more or less subdued in tone, as will be seen by a glance at our plates.

Embroidered or woven bands are again used as trimmings for sea-side dresses, and for simple morning *Toilettes*.

Sleeves are generally tight-fitting, with cuffs to match the trimming of dress. For the very hot weather sleeves may be made to reach only to the elbow, terminating in rather deep frills.

### THE FULL-SIZED PATTERNS.

*The Patterns are all suited for Ladies of medium height and of proportionate figure: measuring 54½ inches round the chest and 24 waist, unless otherwise stated in the description.*

*All allowances necessary for the seams, are already given to these Patterns, so that the seams need not be allowed for when cutting out, except in materials that require extra wide turnings in.*

*The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the Editors will be happy to supply the deficiency post free, during the month after publication, on receipt of a letter or post card addressed to them at 1, Kelsø Place, Kensington, London, W.*

#### THE VICTORIA CORSAGE.

Our first pattern, cut in white paper is the very novel and elegant *Corsage à basques*, with pleated *plastron*, as shown by the second figure of our fourth plate. The pattern consists of five pieces, viz: front, *plastron*, back, sidepiece of back and sleeve. The front has a space cut out of the front edge below the chest, and the space has to be filled in by the square *plastron*, (marked by one round hole,) which has to be laid in very narrow flat pleats, as shown in the colored plate. The sidepiece is cut in one piece with the front, a long fish being taken out under the arm, as indicated by the pricked line: the fish or puff at the chest is also indicated by pricking. The seam which joins the back and the side of back is marked by two small cuts near the shoulder seam.

The seams in this excellent pattern are so arranged that by a little care when trying on, a most beautiful fit can be obtained.

This pattern may be altered to suit smaller or larger sizes, by following the instructions given in our March and May Numbers.

#### THE DUBARRY EVENING CORSAGE.

Our second full-sized pattern (which is cut in blue tinted paper) is the Evening Dress Corsage, which is shown on fig. 1 of plate 3. It is called the Dubarry, and is of a most elegant and graceful form. The pattern consists of six pieces viz:—*Gilet* (marked by one hole,) middle of front, side of front, first sidepiece (marked by two holes,) second sidepiece, and back. Models of all these pieces, showing how they are to be joined together, will be found at the upper left hand corner of our seventh plate. The seam which joins the *gilet* and the middle of front is marked by one cut

near the neck. The seam joining the front to the side of front is marked by two cuts. The seam between the back and the second sidepiece is marked by three cuts; while the seam by which the first and second sidepieces are joined is indicated by four cuts.

The number of seams which this pattern contains enables a most exact fit to be obtained when trying on.

To alter this Evening Corset to suit a LARGER size, add a little all along the edge of front, the middle of back, and the seam under the arm, and lengthen the shoulder strap a little.

To REDUCE the size take in rather more than usual at all the seams when sewing up, and shorten the shoulder strap a little.

## Description Of the Plates of Costumes.

\*.\* The Editors beg to inform their subscribers that they DO NOT SUPPLY full-sized patterns cut to order, UNDER ANY CIRCUMSTANCES. The full-sized patterns and models contained in this Magazine, include during each season every kind of garment that is in Fashion. Where reference is made in the Description of the Plates of Costumes, to a pattern contained in a back number of the Magazine, the back number itself must be sent for; the pattern can not be supplied separately.

### PLATE THE FIRST.

#### COSTUME FOR HOME.

Fig. 1.—*Princesse* Dress of brown brocaded silk and of plain blue-grey silk: the front of the dress, from the neck to the bottom forms a *plastron* of the blue-grey silk, graduated in width and arranged in small folds and closing in the centre by buttons, the lower portion of *plastron* is finished by five pleated flounces, the whole enclosed by brown brocaded silk, and flanked by buttons: the back of skirt (of brown silk) is cut off at the *basque* level and is finished by a pleated flounce of blue-grey silk, beneath which, appear at sides groups of bows of similar silk; to the edge is joined a deep piece of blue-grey silk arranged in small folds with a frill, from under which, start loops of brown ribbon: from this point, the remainder of back of skirt forms a slight train edged by a pleated flounce of blue-grey silk with a narrow upright heading: the neck is finished by a collar of the brown silk, and starting from beneath the front portion of which are pointed *revers* of the bluish grey silk with loops: the sleeves are of bluish grey silk and have deep pleated cuffs edged by frills and partly covered by tabs of brown brocaded silk, rounded at the ends and with each band attached by two buttons. For the back view of this figure see plate 1a.

This dress may be made from any *Princesse* Robe pattern, by replacing the centre of front by a pleating with flounces at the bottom; cutting off the back sidepiece at the level of a deep *basque*, and adding the lower part of a long full train.

#### CARRIAGE OR PROMENADE COSTUME.

Fig. 2.—*Princesse* Robe à deux jupes of very

pale maize spotted *foulard*, with trimmings of black silk: the front and sides of underskirt are finished at bottom by a flounce which is divided into compartments arranged in small pleats, the intermediate spaces being filled in by groups of pleats of black silk, the lower edges of which are cut out into small pointed tabs: the back portion of skirt forms a train of the new shape called the *queue d'oiseau*, the peculiarity of which is that the entire train is much longer than the sides of skirt: the train falls in three sections of large triple folds, and the upper fold of the central section is hollowed out and its edge is cut into small tabs which partially cover a little pleated flounce of black silk: the bottom of upperskirt is cut out into the tabs, and is finished by a pleated flounce of black silk: the front forms a round draped *tablier* and the back a deep square-shaped piece: the skirt is caught up (at back) and fastened by a group of large loops of black silk, the central portions of top of *corsage* both at back and front forms a kind of yoke piece, having the edges cut into tabs and finished by pleated frills of black silk; starting from the front edge of this yoke the front of *corsage* and of upperskirt forms a *plastron* closing by black silk buttons, and enclosed by pipings which cross the shoulders and are continued along the upper half of back of skirt. The neck is finished by an upright frill of silk: at sides of skirt are pockets of silk and *foulard*; and the sleeves have fancy cuffs composed of double frills of silk headed by bands and tabs of the *foulard*. Black chip Bonnet, trimmed by sprays of small scarlet flowers and by a white ostrich feather. For front view see plate 1a.

The LOUISE ROBE PRINCESSE, given with our May Number, can be used for cutting this Robe.

#### YOUNG LADY'S COSTUME.

Fig. 3.—Dress and Paletot *en suite* of bright blue silk: the front portion of dress skirt forms *biass* folds and is edged by white lace; the back forms fixed pleats from the waist: the upper part of Paletot is covered by a deep collar edged by a double frill of lace, and finished by bows on the chest, from which point the centre of front forms a *gilet*, graduated in width and closed by buttons: the side edges of front, to which the *gilet* is attached, are ornamented by white lace, and this is continued along the bottom of the Paletot, the back of which is arranged in transverse folds, meeting in the centre and finished at bottom by loops and short ends of blue silk. Capote of white silk, trimmed by small blue flowers or bows of silk. For front view see plate 1a.

These Costumes are designed by the MAGAZIN DE LA PAIX, for the Exhibition.

The second full-sized pattern for October last, may be used for this Paletot.

### PLATE THE SECOND.

#### (Seaside Costumes.)

#### MORNING PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes and Casaque en



*suite* of pale green lustre with black stripes, and of plain lustre of a bluish green shade: the underskirt is divided into sections formed by groups of fixed *fluted* pleats from the waist, alternated by slightly draped pieces of the striped lustre, each terminated by a pleated flounce of the plain material headed by a blue and white woven band: the groups of *fluted* pleats already named, are each sewn down near the edge, terminating in a narrow frill: the front and sides are partially covered by a round draped *tablier* edged by a pleated flounce of the plain lustre, headed by a band of the woven trimming: the *tablier* is caught up and fastened at back of waist, and the centre of front forms a narrow space studded by buttons and enclosed by very narrow frills of the plain green: the *Casaque* is tight-fitting both at back and front, the central portion of which forms a *gilet* of the plain material graduated in width from the neck and cut off in *chevron* form at the *basque* level, where it is edged by a band of the woven trimming; it closes in the centre by a double row of buttons: the sides of front (enclosing it) and the bottom of the garment are finished by a similar band, to which is added, at the bottom edge, a pleated frill of the plain material. At sides of skirt are fancy pockets: the sleeves have deep cuffs trimmed by narrow frills of plain green and woven bands.

The pattern of any *Corsage à Gilet*, may be lengthened to form this *Casaque*. The *Tablier* on plate 7 will serve for this Costume, if it is made a little wider.

#### COSTUME FOR THE CARRIAGE OR FOR A FLOWER-SHOW.

Fig. 2.—Dress of pale amber silk with black stripes and *Princesse Tunique* of white muslin: the silk skirt forms a train, and is trimmed at bottom by a flounce arranged in hollow single pleats separated by plain spaces, and put on with a narrow heading edged by lace and forming a small *fluted* frilling at the summit of each of the hollow pleats already described: the *Tunique corsage* is open on the chest, from which point the centre of front forms a draped *plastron* graduated in width to the bottom, where it is embellished by two little flounces of white lace. The *Plastron* is also caught up in the centre at intervals and is fastened by flat tassels of gold colored silk with pearl or silver ornaments, and these are continued up the *corsage*; the side edges of front (enclosing the *plastron*) are finished by white lace, and the sides of skirt are sloped off to form points, the back being caught up *en bouffants* (see back view on plate 2a,) the edges are finished by a flounce of white lace headed by the trimming (of lace) continued from the front. At the sides (on a level with the caught-up portion of skirt) are fancy pockets finished by narrow lace and black velvet ribbon. The upper portion of *corsage* is covered by a *Pelerine* arranged in folds and edged by a frill of white lace. The sleeves are of the silk, and are finished at the elbows by pointed vandykes headed by bands

and bows of black velvet, and partially covering broad *fluted* frills of muslin edged by lace. Bonnet of white lace and of amber silk, trimmed by flowers and by a white ostrich feather. For back view see plate 2a.

The *Polonaise à Gilet*, given in our January No. may be used for the muslin part of this dress by shortening the back skirt.

#### SEA-SIDE COSTUME.

Fig 3.—*Princesse Dress (à deux jupes)* and *Tunique* of Navy blue *foulard* (or cashmere.) The bottom of underskirt is trimmed by a pleated flounce headed by a band of black silk edged at its lower side by white lace: the second skirt forms a round draped *tablier* edged by a flounce of white lace, a second *tablier* being imitated by a similar flounce placed at a little distance above: the centre of front is ornamented by groups of loops of black silk, and the back is caught up and fastened at a certain distance from the waist: both front and back of *Tunique* skirt are cut off at the *basque* level, the sides being prolonged to reach the bottom of the underskirt: the centre of front is trimmed to form a narrow *gilet* and finished by a very narrow frill of white lace or muslin: the side edges of front, which enclose the *gilet* are cut into small scallops, each finished by a small black silk button: the scallops and buttons are continued along the *basque* and the front edges of the long pieces at sides, and are accompanied everywhere by a band of black silk, and the *basque* is edged by a flounce of white lace: the hollowed out edge at back is similarly finished, and to it is sewn the fulness of back of skirt which is arranged in *fluted* pleats, drawn in and fastened by large bows of black silk at a certain distance from the bottom, which forms a *demie traine*, the back part of skirt being enclosed (as will be understood) by the long side-pieces already described, and to which it is sewn. The top of *corsage* is completed by a flat collar cut in scallops, ornamented by buttons and edged by black silk with a very narrow white frill: at front of neck are bows: the sleeves are finished by deep pointed cuffs similarly trimmed. Chapeau of white silk trimmed by a garland of brown velvet leaves, and having blue flowers inside the front. For front view see plate 2a.

These Costumes are from the *MAGAZIN DE LA PAIX*.

We give on our seventh plate, models showing the manner of cutting this *tunique*. The model of train skirt was given in our January No.

#### PLATE THE THIRD.

##### (Ball and Dinner Costumes.)

#### BALL COSTUME.

Fig. 1.—Dress *à deux jupes* of sea-green silk: the bottom of underskirt is trimmed by a pleated flounce: the upperskirt is slightly draped at front and sides, and the back forms horizontal puffings finished by a group of loops of black velvet, fastened by a bouquet of small

pink flowers: the skirt is edged by a flounce of white lace. *Corsage Cuirasse*: the centre of front forming a narrow *gilet* studded by buttons, and slightly less deep than the other portion of *cuirasse*, which is edged by a frill of white lace headed by a *biais* band, and closes at the back by lacing: the top of *corsage* slopes off in a pointed form to the centres of front and back, and it is trimmed *en bertha* by white lace arranged to form a flat *riche*; on the chest and at the back is a small *bouquet* of pink flowers: the sleeves are puffed and edged by narrow lace: at left side of *cuirasse* is a bow of black velvet, from which starts a draped band, this is attached by bows to the skirt, and it is terminated by loops and short ends fastened by a spray of the pink flowers. For front view see plate 3a. MAISON GAGELIN.

We give the full-sized pattern of this *Corsage*.

#### BALL COSTUME.

Fig. 2.—*Princesse* Dress of white muslin: the central portion of the entire front forms a *Plastron* which graduates in width from the top to the bottom, and is enclosed by bands of bright blue silk: the *corsage* portion (to the *basque* level) is covered by flat frills of white lace, and the remainder is of the muslin slightly draped: the sides of skirt also are a little draped, and at right side is a trimming composed of loops of the blue silk fastened by flowers and alternated by scrolls of white lace: the bottom of skirt is trimmed (excepting the *plastron*) by a broad pleated flounce headed by a frill of lace similarly arranged, and having above it a band of blue silk with narrow lace edging at its lower side: starting at a certain distance from the back of waist a broad band of the silk is carried round the left side, and across the front of the figure in an oblique direction, and its rounded end is fastened at the right side by flowers: this band or scarf is edged by a pleated frill of white lace, and is traversed by two rows of very narrow edging, and starts from a bow and ends of blue silk accompanied by the lace and blue flowers: the top of *corsage* forms both at front and back a narrow open square, widening out towards the shoulders, which are crossed (*à bretelles*) by bands of blue silk edged by lace frills and fastened at their extremities by flowers. The sleeves form puffs edged by narrow lace frills. For back view see plate 3a.

This Costume is by M<sup>ME</sup>. BREANT CASTEL.

The Evening *Corsage* given in our February Number, may easily be lengthened to form this dress. A full train must of course be added at back.

#### DINNER COSTUME.

Fig. 3.—*Princesse* Dress of dove colored silk, and of brocaded silk of the same color. The dress is trimmed by a rather broad fringe of pale red and of brown silk, the two colors arranged in equal sections. The skirt is composed of equal portions of plain and of brocaded silk arranged in alternate breadths: the front and sides of skirt are trimmed at the bottom by a draped piece of the plain silk fin-

ished by a double row of fringe, and surmounted by a trimming formed by bands of the two kinds of silk, and edged by fringe: this trimming is carried obliquely round to the sides, where it is fastened by knots of plain silk, and terminates in a pointed end of similar silk: it is also caught up at each side (by knots of plain silk) thus forming festoons edged by fringe: the whole of the *corsage*, excepting the centre of back is of the brocaded silk, the back is slightly *decolleté*, the front forms an open square and closes at right side, the central portion of front is covered by small upright folds of the plain silk, which are carried down to reach the festooned trimming already described, forming a kind of *plastron* edged by a pleated frill at right side: the top of *corsage* is finished by a narrow pleated frill of plain silk with an upright edging of white lace: on the chest is a small *bouquet* of scarlet flowers; the sleeves are of the two kinds of silk, they extend to the elbows only, and are finished by double pleated frills of plain silk headed by twisted bands. For front view see plate 3a. The two sides of this Costume are exactly alike.

This dress is designed by the MAISON TARD ROUGE, expressly for the Exhibition.

### PLATE THE FOURTH.

#### (Promenade Costumes.)

##### MORNING PROMENADE COSTUME.

Fig. 1.—Dress *à deux jupes* of pale grey striped mohair: the bottom of underskirt is trimmed by a flounce arranged in plain spaces alternated by groups of small pleats of lavender silk of a rather deeper shade than the mohair: the flounce is headed by a trimming formed of diamond-shaped pieces of mohair, each having a silk button in the centre, between the diamonds are small double *eventails* of the silk: the front and back of upperskirt are composed of two distinct pieces; the front forms a square-shaped *tablier* edged by a pleated frill of silk, and having the lower half caught up in folds; the back of skirt forms a deep rounded *piece-bouffante*, to the side edges of which are sewn those of the *tablier* already described. *Corsage Cuirasse*, the central part of front forms a *plastron* of the silk, which starts on the chest and is enclosed by pleated frills, these are continued along the upper portion of front, above the *plastron*, over the shoulders and round the back of neck, and are flanked at each side by five silk buttons: at front of neck is a silk bow: the sleeves are finished at wrists by fancy trimmings formed of diamonds of the mohair placed on pleatings of the silk. Chapeau of lavender straw, with small blue flowers and lavender silk gauze, which forms a veil at the back. For front view see plate 4a.

This *Corsage* may be cut from our first full-sized pattern, by shortening the skirt and replacing the lower or pleated part of front, by a plain *plastron*. The upper skirt and *tablier* are given in our seventh plate.

## PROMENADE COSTUME.

Fig. 2.—Dress of Cashmere of a greyish shade of the color called *lis de vin* trimmed by silk of a darker shade of the color; the lower portion of front of skirt is arranged in perpendicular *fluted* folds flanked by small folds and each stitched down at a certain distance from the bottom: above is a round *tablier* draped in folds, and edged by a graduated band of the silk ornamented by buttons and holes imitated by silk braid: the back portion of skirt forms a train, having near its edge a pleated flounce of the silk, headed by a *biais* band of cashmere and an upright frill of silk: it is slightly *bouffante* and is drawn in at a certain distance from the bottom by a cording; and it is enclosed at sides by revers of silk graduated in width and ornamented by buttons and holes imitated by silk braid. The *corsage* has a very deep *cuirasse*: starting from the chest level, the central part of front forms a *plastron* of the silk arranged in folds; starting from bows at the corners of the *plastron*, frills of silk are carried up the sides of front, over the shoulders and round the back; the neck is finished by an upright collar edged by a silk frill, and in front is a group of bows, the *corsage* closing by buttons in the centre of front: the sleeves have fancy cuffs finished by silk frills and buttons with holes imitated by braid. Chapeau of straw, trimmed by roses and by a white ostrich feather. For back view see plate 4a.

We give this full-sized pattern of the *Victoria Corsage*. The *Tablier* and upper skirt given in plate 7, may be used, by cutting the back skirt considerably longer.

## PROMENADE COSTUME.

Fig. 3.—*Princesse* Dress à deux jupes of very pale maize alpaca: the bottom portion of underskirt is arranged in fixed fluted pleats alternated by plain spaces, each of these spaces being partially covered by a fancy shaped ornament of the alpaca. The upper skirt is edged by a fringe of brown silk, headed by a chain of leaves in silk of the same color; the skirt is caught up at right side and at back, and is fastened by a brown silk cord and tassels: the front of *corsage* is open on the chest, forming a reversed point: the open portion is trimmed by a chain of the brown leaf-work, and the edge is finished by a frill of lace. The back of this Robe *Princesse*, is fastened by lacing. The sleeves have cuffs edged by a piping of the silk and ornamented by the leaf-work. Hat of white chip, trimmed by the brown silk and by a white ostrich feather. For back view see plate 4a.

These Costumes are from the MAISON AU-LEBLOT.

The *Pompadour Tunique* shown on our 7th plate may easily be lengthened to form this Robe *Princesse*.

## PLATE THE FIFTH.

No. 1. Broad brimmed HAT for the garden: the brim is of Tuscan straw, and the crown which is puff-

ed, is of bluish-green silk gauze, and is drawn in by a knot at right side: the brim is slightly curved up at the same side, and underneath appears a group of crimson flowers. At the back (under the brim) are floating ends of bluish green ribbon. M<sup>ME</sup>. ANDRÉE.

No. 2. CHAPEAU of black spotted *tulle* and crimson silk: the crown forms a puff of the *tulle*, and is finished at back by loops and floating ends of the crimson silk: the brim is turned up and is covered by crimson silk, and bound by black silk: the front and sides are also trimmed by a band of the crimson silk which forms at front a group of bows accompanied by a black *aigrette*. The inside of brim is finished by a frill of white muslin. M<sup>ES</sup>DAMES BRIE ET GEOFRAIN.

No. 3. CHAPEAU of pale grey straw: the brim which is rather broad, is edged by a narrow frill of white lace, and inside the front is a garland of blue flowers: the crown is enclosed by a broad draped band of blue and white checked *foulard*, knotted at sides and having the lower edge finished by lace. From the sides start lappets of the *foulard* similarly finished, and which cross under the chin. MADAME BOIREAU.

No. 4. COLLARETTE of white muslin, to be worn with an open *corsage*: the front is of a slightly pointed form, and is edged at top by narrow upright frills of lace and muslin, below which, are two *rouleaux* of sky-blue silk or cambric enclosing one of white muslin, the whole edged by a narrow frill of lace or white muslin. MAISON LESIRE.

No. 5. Garden HAT of straw or Tuscan: the brim is broad and is lined by bluish green silk, and partially covered by a drapery of the silk edged by fringe at its lower side; this drapery is crossed at sides by lappets of the silk similarly edged and serving to draw down the brim, fastening under the chin. MADAME BONDY.

No. 6. Garden HAT of straw; the brim is edged by a fringe of the same color, and is ornamented by a narrow band of black velvet ribbon: the back is slightly *fluted*; the front and sides are crossed by a garland of foliage with small white blossoms, and from the garland starts a white ostrich feather which falls over the crown and is accompanied by two loops of black velvet. Strings of straw colored silk. M. ANDRÉE.

No. 7. CHAPEAU of sky-blue silk gauze, and of white chip: the crown forms a puff of the silk gauze and the brim which is of chip, is partially covered by a frill of white lace and is edged by a thickly pleated frill of blue silk; at back are large draped bows of blue silk gauze with a broad lappet. MADAME BONDY.

No. 8. Morning VESTE of white *piqué*: the fronts overlap from right to left where they are closed by buttons, the right side being ornamented by a second row of buttons: the waist is drawn in by a draped band; the top is slightly open and is finished by a collar and pointed revers ornamented by folds of sky-blue cambric: the sleeves have fancy cuffs similarly ornamented, and are with all the edges, finished by narrow frills of white lace. MAISON CAPRICE.

No. 9. Travelling HAT of light brown straw: the brim is turned up and at right side is a green wing feather: at the back are puffs and a veil of checked green silk gauze. MADAME BONDY.

No. 10. Hat for country wear: it is of light brown straw, and the brim is edged by a pleated frill of silk of the same color: above which is a *biais* band of white silk: the crown is partially covered by a drooping feather of pale green, and is surmounted by large bows of light brown silk. BRIE ET GEOFRAIN.

No. 11. CHAPEAU of black silk, having the front part of brim covered by a thick garland, composed of wheat ears and green leaves: the back of brim is covered by a garland of ivy-leaves: at left side is a large group of bows with a fringed end of black silk, fixed by a mother-of-pearl buckle. M<sup>ME</sup>. ANDRÉE.

No. 12. COLLARETTE of white opaque muslin, to be worn with an open *corsage*: the open part is finished by a drapery of striped blue and white muslin, edged by narrow white lace, and forming short ends in front.



## BRAIDED WITH BAY.

## II.

JEAN INGELOW.

In a former paper with the above heading, (\*) I found myself in danger of exceeding the circumscribed space allotted to me by the Editor of this periodical, through a desire to mention, however briefly, all the principal works of the talented lady who was the subject of my article.

On this occasion I propose to overcome that difficulty by taking into consideration one volume only, which bears upon its title-page the name with which I have headed this paper; that volume being "*Poems by Jean Ingelow*."

Those of my readers who, having read, have remembered the former article, are not strangers to the ideas I put forth in its opening sentences; namely, that among women, in every branch of art, there are names which will shine in the history of our country so long as that country possesses a history. Woman has her place in the studios of painting and sculpture, in the realm of music her seat is not the lowest; while I think the narrowest-minded grumbler at "woman's rights" will not grudge her the worthily-won fame which attends her literary labours, nor deny that even in our generation, and in our English land, there are a few womanly brows, which for poetic excellence are worthily braided with bay.

The opening poem in the volume I purpose to discuss, is called *Divided*. I do not consider it of wide human interest, nor is the story it contains too clearly told, but for poetic description of nature in her fairest moods, in her holiday garb, her summer-time splendour, it has been rarely equalled, perhaps never excelled. The opening verses seem to set the reader at once upon such a moorland as we may all remember in our childhood.

"An empty sky, a world of heather,  
Purple of foxglove, yellow of broom,  
We two among them wading together,  
Shaking out honey, treading perfume.

Crowds of bees are giddy with clover,  
Crowds of grasshoppers skip at our feet,  
Crowds of larks at their matins hang over,  
Thanking the Lord for a life so sweet."

Then what a description of early morning—

"A shady freshness, chafters whirring,  
A little piping of leaf-hid birds;  
A flutter of wings, a fitful stirring,  
A cloud to the eastward snowy as curds."

(\*) ELIZABETH BARRET BROWNING, *sec* October No. 1877.

A bold metaphor, by-the-bye, but how apt! The same exceptional power of word-painting the beauties of nature is depicted in the somewhat weird, but tender, *Requiescat in Pace*, that sad story of the hills and sea.

"He wrote of their white raiment, the ghostly  
capas that screen them,  
Of the storm winds that beat them, their  
thunder-rents and scars,  
And the paradise of purple, and the golden  
slopes atween them,  
And fields where grow God's gentian bells,  
and His crocus stars.

He wrote of frail gauzy clouds, that drop on  
them like fleeces,  
And make green their fir forests, and feed  
their mosses hoar:—"

In the same poem follows a wonderful description of a sunset on the east coast;—

"Before me lay the sea, the scarlet sun was  
stooping,  
And he dyed the waste waters, as with a  
scarlet dye,  
And he dyed the lighthouse towers; every  
bird with white wing swooping  
Took his colors, and the cliffs did, and the  
yearning sky.

Over grass came that strange flush, and over  
ling and heather,  
Over flocks of sheep and lambs, and over  
Cromer town;  
And each filmy cloudlet crossing, drifted  
like a scarlet feather,  
Torn from the folded wings of clouds, when  
he settled down.

\* \* \* \* \*

I looked out, to the waste waters  
turning,  
And saw the flakes of scarlet from wave to  
wave tossed on;  
And the scarlet mixed with azure, where a  
heap of gold lay burning  
On the clear remote sea reaches; for the sun  
was gone."

It is not given to even every poet's pen, to be dipped in colour like a painter's brush, and to convey by words to the eyes of the mind a picture such as this.

Among one of the most charming pieces in the collection, is one entitled *Supper at the Mill*. It is a conversation in homely language between three persons, mother, son, and son's wife, with a few words from a child, but the graceful simplicity of the diction, and the smooth flow of the blank verse;—so seldom written well—make it very readable and entertaining. It is chiefly written to introduce some very charming songs, several of which have been set to music. One "*When Sparrows Build*"

will never be forgotten, either for the tenderness of the words, or the plaintive beauty of the music.

I may remark, in passing, on the singular aptitude Miss Ingelow shows as a song-writer; a fact which our modern musical composers have been eager to acknowledge and use, so that we hear her words wedded to the sweetest harmonies at almost every musical re-union.

A touching story is told in the poem "*Scholar and Carpenter*," where, if the "linked sweetness" be somewhat "long drawn out," it is sweetness, and of a pure good order. The scholar having put his "heart to sleep," sets forth to walk in the country lanes, wherein he moralises, and while doing so, the heart awakes to its burden of learned care and unsatisfied research; but while comforting himself with remembrance of the better lot and higher life for a soul in which

—"We may rise until we reach  
A height untold of in its speech,  
A lesson that it could not teach"—

he meets the carpenter, and wins from him his tale of humble sorrow humbly endured, of his young wife, who died in her "fresh prime," believing in the child which was brought to comfort her maternal yearnings, instead of the one she knew not was dead. The baby taken from "some travelling folk" was laid by Lucy's side,

"Close to her face that baby crept  
And stroked it, and the sweet soul slept,  
Then while upon her arm he slept  
She passed, for she was satisfied."

And of himself what says the brave carpenter when he has described his long grief?

"I would not lose from my past life  
That happy year, that happy wife,  
Yet now I wage no useless strife  
With feelings blithe and debonair.

I have the courage to be gay,  
Although she lieth lapped away  
Under the daisies, for I say

'Thou would'st be glad if thou could'st see:  
My constant thought makes manifest  
I have not what I love the best,  
But I must thank God for the rest  
While I hold heaven a verity."

Ah, reader! may not we also have reason to say with the scholar as he parted from his friend of an hour?

"I might be more content  
But God go with the carpenter."

Among the longer poems in the volume are, *The Star's Monument*, and *The Letter L*. The

latter is distinguished for its charming portrayal of a loving woman's fear lest, wife as she is, she might not be first in her husband's love. She says—speaking to her friend of that husband,

"And yet, Oh good, Oh wise and true!  
I would for all my fealty,  
That I could be as much to you  
As you to me;

And know the deep secure content  
Of wives who have been hardly won,  
And long petitioned, gave assent,  
Jealous of none."

A womanly wish, and not unreasonable, but in this case how unnecessary, the husband's words show at the close,

And by comparison I see  
The majesty of matron grace,  
And learn how pure, how fair, can be  
My own wife's face.

Pure with all faithful passion, fair  
With tender smiles that come and go;  
And comforting as April air  
After the snow."

Following this sweet poem comes the quaint burden of *The High Tide*, a story of the fatal time when

"The old mayor climbed the belfry tower,"  
and bade Boston bells

"Play uppe "*The Brides of Enderby*." "  
how sweetly, but how sadly, the old mother tells us of

"My sonne's fair wife, Elizabeth,"  
of her mournful death and her husband's sorrow.

*Afternoon at a Parsonage* is written in the style of *Supper at the Mill*, but is longer and less simple.

Probably the most beautiful thing in the volume (except *Brothers and a Sermon*, of which I shall speak presently) is *Songs of Seven*, a group of seven poems illustrative of the seven ages of woman. It would be hard to choose among them for the best: one must be loved for its freshness as *Exultation*, another like *Love* for its universally magic charm, while how many hearts must be smitten with the sound of the "pathetic minor" in *Widowhood*, the resignation of *Giving in Marriage*, or the chastened yearning of *Longing for Home*.

*A Cottage in a Chine* relates a pretty domestic incident in language far above the subject, while in *Light and Shade* we tread the old classic ground to most delightful measures with lost Persephone.

*The Four Bridges*, a poem of some length, tells a romantic love story cleverly, albeit the end was sad, and is summed by the lover's

words in the little church. He sees first his lady's prayer-book lying where it was wont to do,

"My eyes were dazzled with delightful tears—  
In sooth they were the last I ever shed;  
For with them fell the cherished dreams of years.  
I looked, and on the wall above my head,  
Over her seat, there was a tablet placed,  
With one word only on the marble traced.

Ah, well! I would not overstate that woe,  
For I have had some blessings, little care;  
But since the falling of that heavy blow,  
God's earth has never seemed to me so fair;  
Nor any of his creatures so divine,  
Nor sleep so sweet;—the word was—*EOLANTINE*."

I would fain say a few words on shorter poems, but with a brief glance at *Brothers*, and a *Sermon*, I must close. The piece is too well known to call for comment of mine, and too widely admired to need my few words of praise, yet I should like to call attention to some of the beauties which have most forcibly appealed to my own sense of admiration.

The elder brother, the heir, out of humour with his own good fortune, half in jest, half in earnest, reproaches his brother,

"Men have not robbed you of your birthright—  
work,

Nor sinned, nor slaved, nor stooped, nor over-  
reached  
That you might drone a useless life away."

It is well however to note that it is this refined grumbler who presently proposes to enter the church,

"Come on, we'll hear this rare old demigod,  
I like strong men and large; I like grey heads,  
And grand, gruff voices, hoarse though this may be  
With shouting in the storm."

Then follows that wonderful sermon, addressed with such power, such pathos, such yearning tenderness to these few fishermen and their wives; addressed to poverty, to neglect, to age, to sin and shame, and lastly to the Brothers,

"Young manhood have I, beautiful youth and  
strength,

Rich with all treasure drawn up from the crypt,  
Where lies the learning of the ancient world—  
Brave with all thoughts that poets fling upon  
The strand of life—as driftweed after storms:

Speak then, oh rich and strong!  
Open O happy young, ere yet the hand  
Of Him that knocks wearied at last, forbear;  
The patient foot, its thankless quest refrain;  
The wounded heart for evermore withdraw."

H. S.

## The Theatres.

**HAYMARKET.** Mr. Sothorn appears at this house in *The Hornet's Nest*, assisted by Miss Amy Roselle and Miss Lucy Buckstone. The performance concludes with *By the Sea*.

**ADELPHI.** The production of *Proof* is an immense success, and is well sustained by a very powerful company.

**PRINCESS'S.** *Queen's Evidence*, an original sensation drama in four acts, by Messrs. Conquest and Pettit, has been exceptionally well received. Miss Marie Litton sustains the leading character, and is ably assisted by the strength of the company. The new scenery by Mr. Julian Hicks is most effective, especially the deep-water lock scene.

**LYCEUM.** This house is now so closely associated with the efforts of Mr. Henry Irving, that it would be merely necessary for us to say that his wonderful acting in the famous psychological play, *The Bells* is an attraction sufficient to warrant a long success, were it not that the versatility of his talent forbids us to pass unremarked his appearance in *Jingle*, a new farcical comedy arranged from the *Pickwick Papers* by James Albery.

**OLYMPIC.** The works of Dickens have ever been favorite subjects for dramatic arrangement, and by no means the least successful of these efforts is *Nancy Sikes* taken from *Oliver Twist*. Miss Rosa Eyttinge, already a great favorite, appears in the principal character.

## Answers to Correspondents.

\* \* \* Correspondents must in all cases enclose REAL name and address in addition to PSEUDONYM. When no PSEUDONYM is given the initials of name will be prefixed to the answer.

\* \* \* Correspondents who desire answers by post must enclose a stamped and addressed envelope.

**CERISE.**—They are worn usually for afternoon tea.  
**E. H. L.**—The Parisian Demi-Train Skirt given in diagram in our July No. will suit you better than a longer one for the purpose.

**AUGUSTA.**—The late Queen of Spain was Maria des las Mercedes, daughter of the Duc de Montpensier. She was eighteen years and two days old at the time of her death, and had been married five months.

**MARY.**—They are occasionally worn, but a simpler style is preferable.

**J. G.**—The nightgale has rarely in late years, been heard farther north than Warwickshire.

**EDITHA.**—The name is merely a professional one, we believe.

**THE FOLLOWING FULL-SIZED PATTERNS** have been given in this Magazine during the past few months.

**FEBRUARY.**—Abergeldie Cloak, (Ulster style), and the Mercedes Corset for a Ball Dress.

**MARCH.**—The Qu'en Margherita Tunique, and the Ernestine Corset. Models showing how to alter a pattern to suit a smaller size.

**APRIL.**—The Pelerine a Basque-Habit, and Elizabeth Basquine. Models of the Parisian Tunique.

**MAY.**—The Alexandra Pelisse a Gilet and the Princess Louise Tunique. Models of the new Princess Robe. Model showing how to enlarge the size of a pattern.

**JUNE.**—The Exposition Pelisse, falling square at front and tight-fitting at back; and the Princess Maud Robe for a little girl. Models of the Antoinette Corset and the Louise Pelerine.

**JULY.**—The Princess Margaret Fichu, with habit-basque at back, and the Sophie Corset for a Travelling Dress. Models of the Valliere Robe, and the Parisian Demi-Train Skirt for Morning Dress.

\* \* \* Any of the above Numbers, July excepted, may be had Post Free by enclosing 9 stamps, to Louis Dreyer & Co. 1, Kelson Place, Kensington, London, W. The July Number will be sent for 12 stamps.







September 1878

Le Monde Élegant





*September 1878*

*Plate 2*

*Le Monde Élegant*









September 1878

Le Monde Élegant

Paris



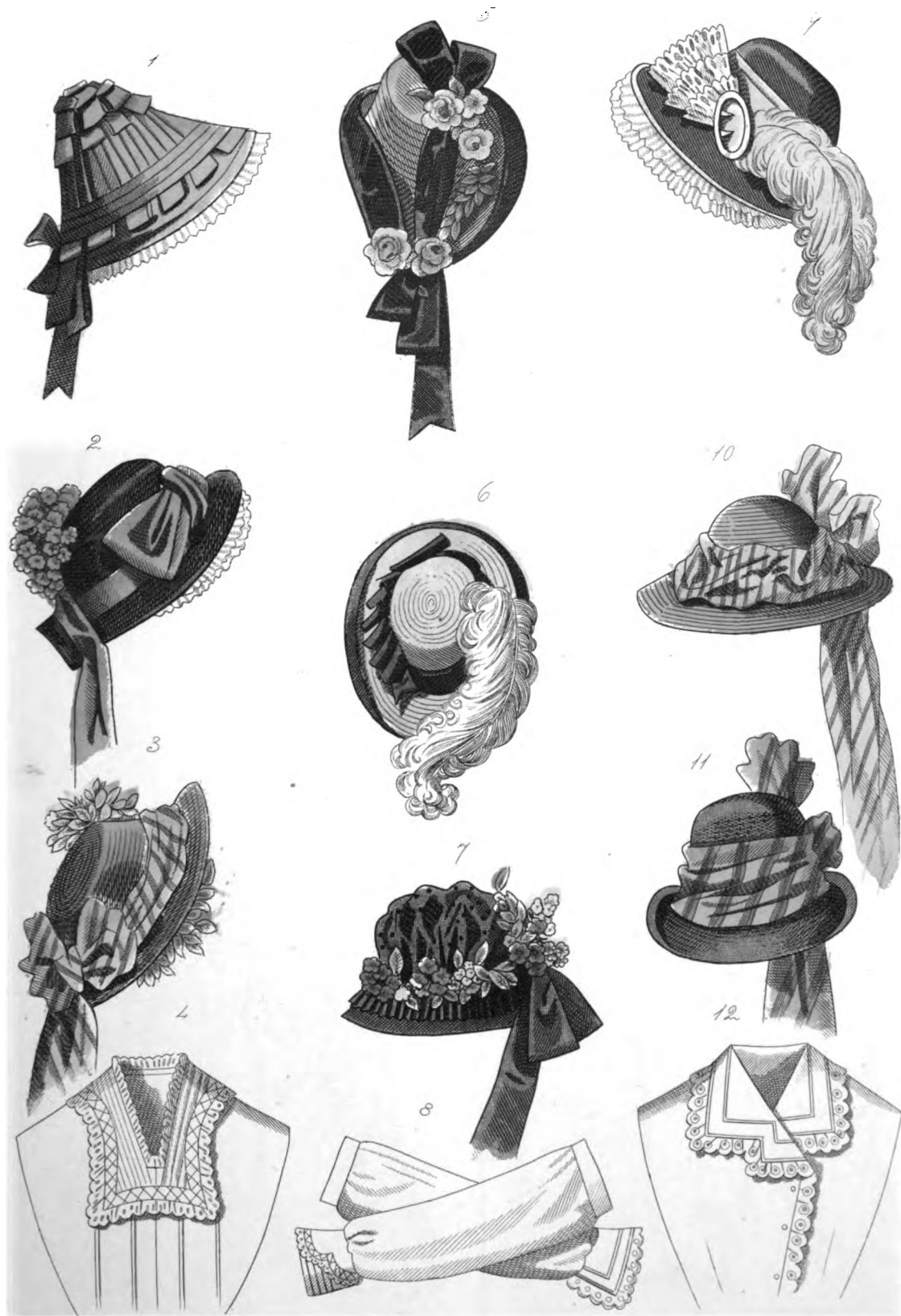


September 1878

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September 1878

Le Monde Élegant

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# REVERSE VIEWS OF OUR PLATES OF COSTUMES.

PLATE 1a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 2a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 3a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 4a.



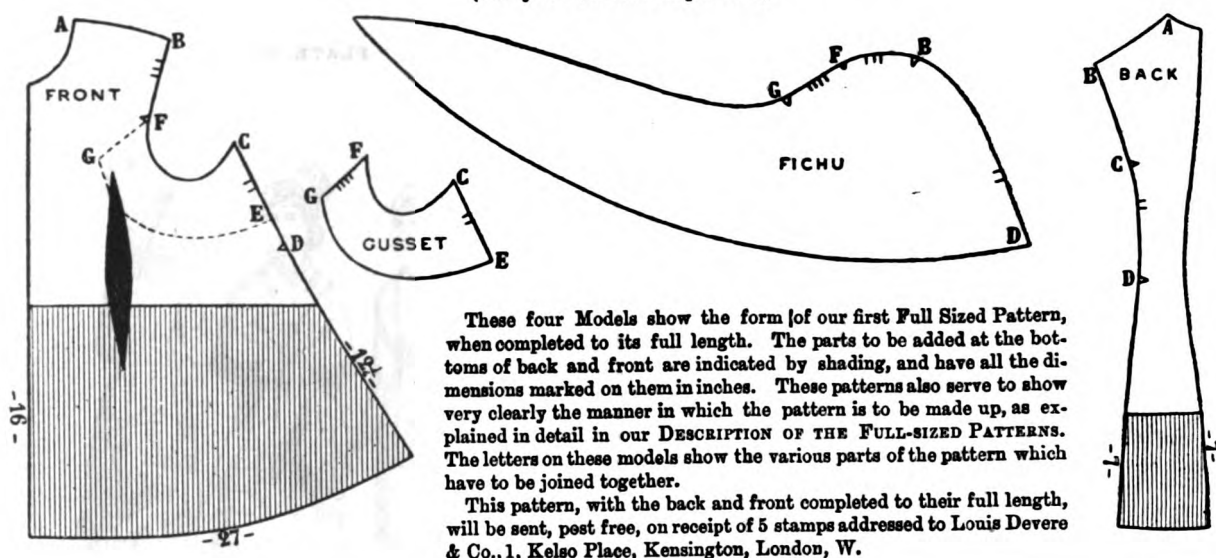
Fig. 1.

Fig. 2.

Fig. 3.

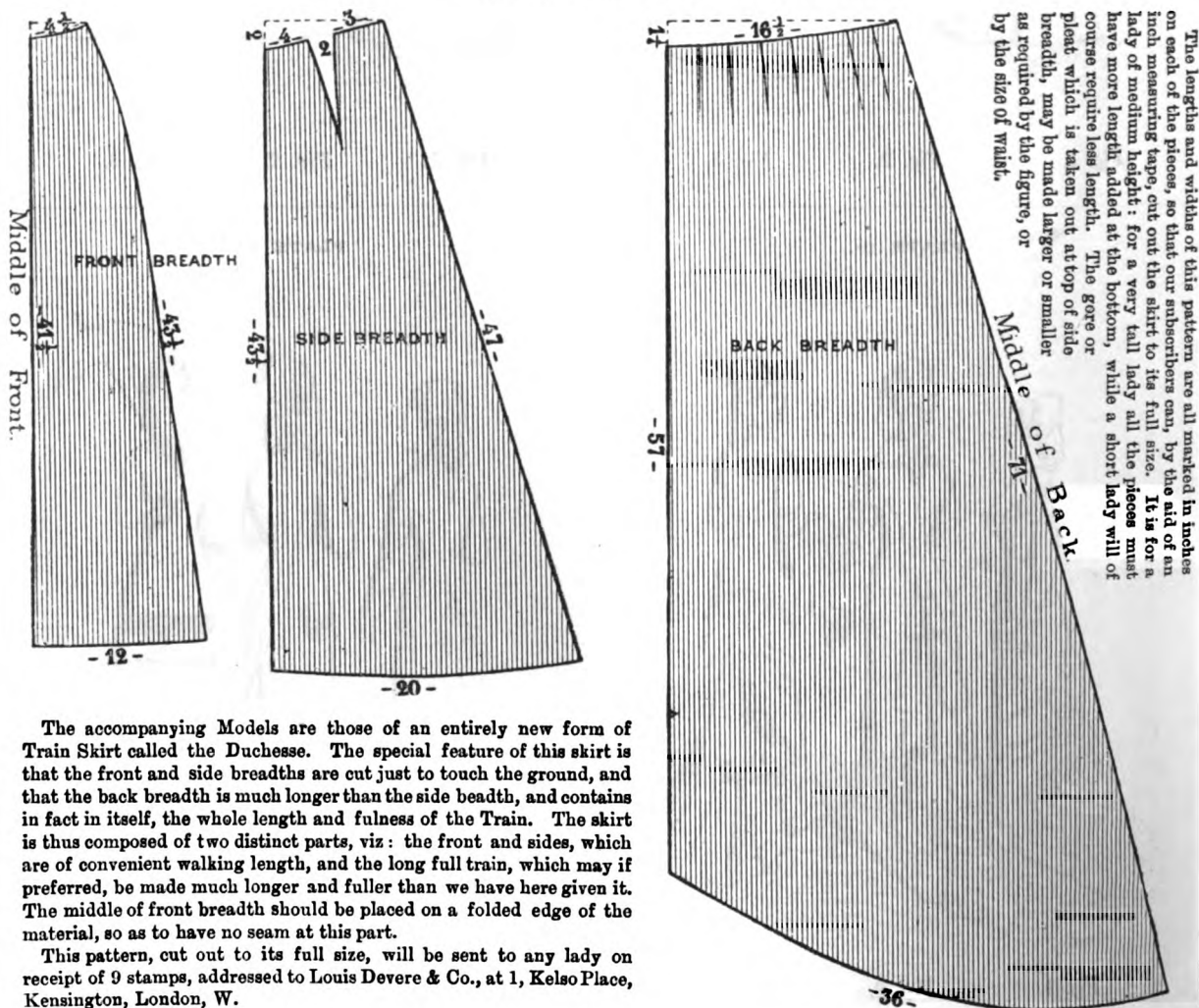
## THE MARION PELISSE à FICHU.

(our first full-sized pattern.)



## THE DUCHESSE TRAIN SKIRT.

(As shown on fig. 2 of plate 2.)





THE

# Ladies' Monthly Magazine,

## THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 657.

SEPTEMBER, 1878.

VOL. 55.

### Observations

#### ON LONDON AND PARISIEN FASHIONS.

We have been spending a short time in Paris ; during our stay we did not forget the interests of our fair subscribers. We were much surprised at what our dear friend the *Comtesse de B.* related to us, viz :— the present great division between the Aristocracy and the Republicans. The French Aristocracy neither patronise Paris nor the *Exposition* ; they have their own exclusive *modistes* for their Fashions : our Artist alone has the *entree* into their *Salons*, and the establishments of their *modistes*. All this explains why other Journals have made great mistakes as to what would be the Fashion at the present time : they stated that trains would not be patronised, and that short skirts would be introduced, with the old Fashion of waistbelts. Fashion however never goes back to a style of a few years ago, to be successful it must be one of fifty years ago, with many modern improvements :—so much for the blunders of other Journals.

We shall now describe the styles for the ensuing Autumn season in England. All materials must be suited for a colder climate. Mantles of velvet, cloth, and *Poult de soie*, will begin to reappear. We have given a few in our present Number ; the velvet and *Poult de Soie* have trimmings up the back. The brown cloth *Pelisse à Fichu* is a novel form, closing by a *Fichu* in front : the lengths of this class of mantle &c. will be moderate : ladies still adhere to the rather tight fitting styles.

The Casaque or Jacket body still continues fashionable : the *Princesse* style is still worn by ladies who are of very good figure. The plain *Princesse* fronts are no more the mode, a slight change is taking place ; *plastrons* of lace studded with bugles, form the front of the dress ; these *plastrons* are also made in chenille and bugles, the chenille matching some color of the dress, the bugles forming a contrast : this is a new style of trimming, and we shall give specimens in our future Numbers.

Bows on Dresses are not so much worn ; bunches of loops of satin are used instead ; they are made up separately and can be used with various dresses. Very few ornamental pockets are now worn. Embroidery is more worn than ever ; they have succeeded in making machinery to embroider, which has reduced the price very much.

Our friend the *Comtesse de B.*, named above, has kindly procured for us from the French *Modistes* the quantities of the materials for each dress in our colored plates : this will be of great service to those ladies who wish to have dresses made up from our Costumes. We this month place these quantities at the end of the description of our fifth plate. Next month we shall include them in the "Description of the Plates of Costumes."

### THE FULL-SIZED PATTERNS.

*The Patterns are all suited for Ladies of medium height and of proportionate figures : measuring 34½ inches round the chest and 24 waist, unless otherwise stated in the description.*

#### THE MARION PELISSE A FICHU.

The first full-sized pattern is the Marion Pelisse à Fichu, a very novel and elegant style of outdoor garment for the Autumn season. Its appearance when made up is shown by the second figure of our second plate. The pattern consists of four pieces, viz :— front, back, fichu, and gusset or small piece which is sewn under the arm. The size of our paper would only allow us to give the upper parts either of back or front : the back must be lengthened 7 inches, and the front must be lengthened 16 inches at the front edge and 12½ inches at the seam under the arm, the width at bottom of front, when completed, being 27 inches : the lengthening is shown by the shaded part of the small models at top of plate 7. These models also serve to show the names of the various pieces and the manner in which the various parts of this somewhat complicated pattern are joined together. The shoulder seams of back and front (A-B) are joined together in the usual way. The side seams of back and front are each marked by two cuts, the seam commencing at the highest notch (C) which is cut in the side seam of back ; the part above the notch (C to B) being the armhole of back. The small gusset is joined to the top part of side seam of front (E to C) and to the front of armhole as far as the notch (F) at the front of arm. The *fichu* which covers the armhole, supplies the place of a sleeve : the side which is marked by two small cuts, is joined to the side of back starting at the lower notch (D) in the back, and continuing upwards until the notch (B) at top of *Fichu*, comes to the shoulder seam. Starting from the notch B, the part of the *Fichu* between the notches B and F, marked by three cuts, is joined to the upper part of the front armhole from B as far as the notch at F. The part of *Fichu* between notches F and G, marked on the pattern by

four cuts, is joined to the short straight top edge of gusset (F to G), which is marked on the pattern by four cuts. The remaining portion of *sch4* is then brought forward and knotted on the chest as shown by the front view on plate 2a.

#### THE OLGA PALETOT FOR A GIRL.

Our second full-sized pattern (cut in blue paper) is the Olga Paletot for a little girl about 9 or 10 years of age: it is shown on the second figure of our first plate. This pattern is given complete, sleeve excepted, and consists of front, sidepiece, side of back, back, and shawl collar. The seam which joins the back and the side of back is marked by two cuts. The sleeve given with the pattern for June or October last may be used for this pattern.

## Description Of the Plates of Costumes.

\*.\* The Editors beg to inform their subscribers that they do NOT supply full-sized patterns cut to order, UNDER ANY CIRCUMSTANCES. The full-sized patterns and models contained in this Magazine, include during each season every kind of garment that is in fashion. Where reference is made in the Description of the Plates of Costumes, to a pattern contained in a back Number of the Magazine, the back number itself must be sent for if required; the pattern can not be supplied separately.

### PLATE THE FIRST.

#### COSTUME FOR HOME.

Fig. 1.—Princesse dress of a pale lavender striped woollen material, and of silk of a deeper lavender: the bottom is finished by a rather broad flounce of the silk, put on with an upright *flûted* heading: the side portions of both *corsage* and skirt are of silk, which forms, (at back and front,) points terminated by rosettes of light blue ribbon: the centres of front and of back, as well as the sleeves, are of the woollen material, the fronts close by buttons, and the back of skirt is ornamented by a draped piece of silk which starts from a rosette of blue ribbon at its centre, and is met, just above the flounce already named, by a piece of silk arranged in *flûted* pleats, and falling over the flounce. For front view see plate 1a.

By lengthening the skirt as required, and omitting the large pleat at the sides of back skirt, this dress may be cut from our second full-sized pattern for May last, which is called the *Louise Tunique*.

#### YOUNG LADY'S COSTUME.

Fig. 2.—Dress and Paletot *en suite* of satin cloth of the color *lie de vin*. The bottom of skirt is trimmed by a narrow flounce arranged in small flat pleats and having a heading: the front forms a plain *plastron* studded by buttons: the sides and back are thickly gathered in horizontal folds. The *corsage* is tight-fitting with *basques* of moderate depth, it closes by buttons and the neck is finished by a pointed collar. The Paletot is open on the chest, and has a narrow shawl collar, below which, it is

closed by buttons to a little below the waist: the fronts of skirt are sloped off in a rounded form; and the sleeves have fancy cuffs edged (as is the entire garment) by narrow piping. For back view, see plate 1a.

We give the full-sized pattern of this Child's Paletot.

#### PROMENADE COSTUME.

Fig. 3.—Dress *à deux jupes* of pale sage green Cashmere, and of brown silk of a rather deeper shade: the under skirt is of the darker color and is trimmed by three flounces, the central one being of silk; the two upper flounces are finished by short loops of sage green ribbon, and the top flounce, which has but little fullness, is put on with an upright *flûted* heading accompanied by a band of woven trimming: the upper skirt is of the light color; the front and sides form a round draped *tablier*: the back being caught up to form a draped point: the *tablier* portion is terminated by a flounce of the darker color, edged by tabs of the light shade, and headed by a woven band. Tight-fitting *Casaque* of black velvet, closing by buttons; the skirt is finished by a flounce of black lace above which is a broad embroidered band of black silk, headed by an upright pleated frill: to the upper edge of the lace flounce are fixed at equal intervals, long tassels of black silk: the neck is ornamented by folds of black silk forming a collar edged by a frill of narrow lace, starting from which, spiral folds of lace are carried down the centre of back to meet the silk band already described, and are terminated by a group of long loops and floating ends of black ribbon: the sleeves are trimmed at wrists by cuffs and frills of silk, with tassels. The tassels and edges of lace are enriched by steel beads of the "moonlight" shade. Chapeau of brown straw trimmed by black silk and scarlet flowers. For front view see plate 1a.

By lengthening the skirt at sides and back, this *Casaque* may be cut from our first full-sized pattern for April last. The under skirt may be cut from the small models in our seventh plate.

Figs. 1 and 3 are from the MAISON GAGELIN: fig. 2 is from MAISON DURIEU.

### PLATE THE SECOND.

#### COSTUME FOR HOME.

Fig. 1.—Princesse Dress of green satin cloth: the front and sides of the skirt are covered by perpendicular *bouillonnées*, arranged alternately in a straight and in an oblique form, and terminated by a narrow pleated flounce, below which is a plain and also a pleated flounce, divided into sections by groups of pleats: the *bouillonnées* extend about half-way up the skirt, and are headed by a broad band of bluish-green and brown embroidered trimming, with two flat folds of the satin cloth: starting from which the centre of front forms a sort of *plastron* of the woven trimming, which terminates on the chest and has at the corners groups of bows of green ribbon: the front is closed by small buttons; the back portion of

skirt forms a train, and is gathered in at about half way from the waist: the sleeves have cuffs of the embroidered trimming, above which are *bowillonnées* of satin cloth finished by small bows of ribbon: the plastron is enclosed at sides by *rouleaux*, which are carried up the sides of front of *corsage* and round the back of neck. For front view see plate 2a. MAISON DIEULAFAIT.

*By joining in a plain plastron instead of a pleated one, and lengthening the bottom of front basque, this Tunique may be cut from the Victoria Corsage given in our Aug. Number, The back and the side of back will of course have to be lengthened to form the train at the back of skirt: the requisite width for the train must be obtained by adding on large pleats at each side of the back and side of back below the waist level, in the same way that is indicated by the back of the Louise Tunique, shown on plate 7 of our May Number.*

#### PROMENADE COSTUME.

Fig. 2.—Dress of grey cashmere: the front of skirt is plain and is ornamented at sides by bands studded with buttons: the sides and back are trimmed by a rather broad flounce, headed by a band arranged in small flat folds, above which are placed at equal distances, plain bands: the central portion of back of skirt falls in fixed pleats from the waist and is without trimming, The *Pelisse à Fichu*, which is of a very novel form called the *Marion*, is of dark brown cloth; and is nearly tight fitting both at back and front: the bottom edge is trimmed by a row of fringe, above which is a band formed of six rows of narrow braid, headed by three flat folds which start from buttons at sides of front: the central portion of back is enclosed by a triple row of braid, which imitates a kind of tab, broad on the shoulders, narrow at waist and terminated just above the folded band, by a double point accompanied by a large bow and ends of wide ribbon. The *Fichu* portion, which imitates sleeves at back, starts from the side seams, the ends being brought forward to the front of chest, where they are crossed and knotted; the bottom edges of this *Fichu* are trimmed by fringe, above which is a band composed of five rows of narrow braid. The braid by which the back is trimmed is carried across the shoulders, and round to the sides of front: the neck is finished by a frill. Bonnet of black felt trimmed by brown silk and by a light brown ostrich feather. For front view see plate 2a. GRANDS MAGAZINS DE LA PAIX.

*We give the full-sized pattern of this Pelisse à Fichu: the horizontal folds near the bottom edge will of course have to be laid on separately. The skirt is of the form shown by the models at the bottom of our seventh plate.*

#### CARRIAGE COSTUME.

Fig. 3.—Dress à *deux jupes* of apricot colored silk with brocaded trimmings of wool and silk in paler apricot and black, attached to the bottom edge; the upper portion of skirt is slightly draped, and is also trimmed by a second and narrower band of brocaded silk: the back of upper skirt forms a deep square-shaped piece

edged by a narrow band of the brocade, and finished at bottom edge by fringe: the form of the upper part of this dress is the same as the Parisian Tunique given in our April Number. *Pelisse* of black velvet: it is nearly tight-fitting: the skirt is sloped down from the sides towards the centre of back, where it forms a point: the garment is edged by a flounce of black lace, which is carried up the centre of back of skirt to within a certain distance from the waist: the front of skirt is also trimmed by two bands of silk covered by rows of narrow braid: the lower band is continued to the back of skirt, and at each side is a group of bows of black ribbon; the upper part of front forms a square of black silk covered by the rows of braid and edged by lace: the folds of silk and braid are continued round to the back of neck, which is encircled by a frill of black lace: the sleeves have deep cuffs of black silk edged by lace and finished by bows of ribbon. On the chest is a bow. Bonnet of drab straw with black velvet and an ostrich feather. For back view see plate 2a. VILLE DE PARIS.

*By lengthening the skirt, especially at the back, where it must form a point, this Pelisse may be cut from our first full-sized pattern for April.*

### PLATE THE THIRD.

(Ball and Dinner Costumes).

#### BALL COSTUME.

Fig. 1.—*Princesse* Dress à *deux jupes* of white muslin and of light blue silk: the bottom of underskirt is ornamented by groups of small pleats of the silk, alternated by spaces of plain silk partly covered by white lace: above is a pleated flounce of silk: the remainder of this skirt is of white muslin arranged *en draperie* and caught up at sides by groups of bows and single ends of black ribbon: the front of *corsage* forms a *gilet* of the silk, closing by buttons and extending to the *basque* level, where it is terminated by a *biats* band of silk edged by white muslin, and at lower side by white lace, below which, the front of skirt is composed of flat pleats of the silk divided into sections by stitching, and finished by a frill. The *gilet* is enclosed by narrow white lace, flanked by bows of black ribbon, and the remaining portion of *corsage* (and of upperskirt) is of the muslin: the sides of the skirt are edged by lace, and are caught up and fastened by black bows accompanied by small blue flowers; from beneath the left side start loops and ends of the ribbon: the back is *bouffante* (see plate 3a), the top of *corsage* forms in front a slightly defined point, and it is trimmed by a frill of white lace. The sleeves form puffs. For view of right side of this Tunique see plate 3a. M<sup>ME</sup>. BREANT CASTEL.

*By shortening the gilet, and making the body low on the neck, this Ball Tunique may be cut from the Polonoise à Gilet given with our January Number.*



## DINNER COSTUME.

Fig. 2.—This Robe consists of an under-skirt of straw colored silk, and a *Princesse* Tunique of white muslin and silk: the skirt forms a long train and is trimmed at bottom by a broad flounce, arranged in sections of small pleats, divided by single large pleats: the flounce is headed by a drapery of white muslin edged at its lower side by lace, and caught up at intervals by leaf-shaped ornaments of the silk. This drapery is surmounted by an upright pleated frill of silk: the front of skirt is covered by pleated flounces of graduated widths: the *tunique* skirt is draped to form points at the sides, and is square at back; it is edged by narrow lace, is caught up *en bouffant* and fastened just below the back of waist by loops and floating ends of straw-colored ribbon: the front of *corsage* is open *en cœur*, and the upper portion is covered by a flat trimming of straw-colored silk, notched at sides, and edged by narrow lace; on the chest is a small *bouquet* of scarlet flowers: the sleeves reach to the elbows, they are gathered up and traversed by bands of silk, and finished by double frills, the front portions of which are of lace, and the backs of *stüted* muslin, with *papillon* bows of the silk. For back view see plate 3a. GRANDS MAGAZINS DU LOUVRE.

This train skirt is of the same form as the models given at the bottom of the seventh plate of our January Number.

## DINNER COSTUME.

Fig. 3.—Dress of white spotted muslin and of pink silk: the bottom of skirt is of pink silk and is trimmed at sides by two flounces, the upper one put on with a narrow upright heading; the back of skirt falls in fixed pleats from the waist; the front is arranged in small flat pleats and forms a sort of *plastron*, enclosed by bands of plain white muslin bound by pink silk and edged by narrow white lace at the outer sides: the pleats just described start at the *basque* level, above which the front of *corsage* forms a *gilet* of the pink silk extending to the chest only, and closed by buttons and edged by muslin bands: the remainder of *corsage* is of the spotted muslin; the sides of front (enclosing the *gilet*) serve to complete an open square and are edged by the bands of plain muslin, the open portion finished by lace: the *basque* is slightly hollowed out at back, and is edged by the muslin bands with frills of lace, the band being carried a short distance up the centre of back. Attached to the sides of the *Plastron* is a sort of draped upperskirt of spotted muslin edged by a lace frill and fastened up *en bouffant* at back by bows and floating ends of pink ribbon: starting from beneath this skirt appear at sides, square pieces or tabs of spotted muslin, edged by the bands of plain muslin accompanied by lace frills: the sleeves are terminated at the elbows by deep frills of lace, headed by folded bands of pale pink silk edged by narrow lace. For back view see plate 3a.

The Dresses on this plate are by MADAME BREANT CASTEL.

## PLATE THE FOURTH.

## COSTUME FOR HOME.

Fig. 1.—*Princesse* Robe of pale grey cashmere, and of brocaded silk of a deeper and very blue shade of grey. The centre of the entire front forms a *plastron* of the brocaded silk, which is carried across the shoulders and forms a point at back of neck, the front of neck being slightly open: the lower portion of sides and back of skirt are draped: at the bottom is a plain band headed by festooned folds and divided into sections by groups of *stüted* pleats of brocaded silk, with upright headings: the dress is closed in centre of front, and the *plastron* (which is of graduated width) is finished at the opening by a very narrow *stüted* frill of white muslin; on the chest and at bottom is a bunch of loops of narrow grey ribbon, and the open part of *corsage* is finished by very narrow frillings: the sleeves are of the brocaded silk and have deep pointed cuffs of cashmere with several loops at back; a similar ornament is placed at the back slightly below the waist. For back view see plate 4a.

This elegant dress is from the MAISON OLLIVIER.

The *Louise* Tunique given with our Number for May last, may be used as a base for cutting this dress: the *plastron* must be separated from the front, the back pleat must be omitted, and extra length must be allowed to form the horizontal folds at bottom of skirt.

## PROMENADE COSTUME.

Fig. 3.—This Costume consists of an under-skirt and *Basquine* Habit of brown *Matalassé* or brocade: the back of skirt forms large flat pleats falling from the waist and separated by groups of *stüted* pleats of brown silk or velvet of a darker shade: the bottom of skirt is trimmed at front and sides by a flounce similarly arranged; above the flounce is a broad band finished at its upper edge by a row of buttons, and surmounted by seven broad fixed folds: the front of *Basquine* skirt is cut off at the *basque* level, the centre of back is hollowed out to the same level, the sides forming long square-shaped tabs, (something like the skirt of a Gentleman's dress coat): at the top of back opening are a knot and loops of the dark shade, and at sides are fancy pockets of the same: the entire skirt is edged by brown fringe, and the tab-shaped pieces have broad hems imitated at bottom by *rouleaus* studded by buttons. The front of *corsage* closes by buttons, and the upper part of front is of the dark shade and is trimmed by a notched collar and *revers* of silk, meeting on the chest: the sleeves have fancy cuffs of brown silk or velvet, ornamented by fringe and buttons. Bonnet of light brown *crepe*, trimmed by a garland of very pale yellow flowers, and an ostrich feather and strings of the same color. For back view see plate 4a.

This Costume is from the MAGAZIN DES ÉLÉGANTES.

## MORNING PROMENADE OR TRAVELLING COSTUME.

Fig. 3.—Dress of blue *foulard*: the bottom

of skirt is trimmed by two flounces; the skirt is draped and fastened at back, where it is ornamented by broad sash ends edged by frills. Tight-fitting Casaque of black cloth, closing by buttons in front. The skirt is edged by fringe, at a certain distance above which, is a trimming composed of several rows of very narrow braid, which forms at sides and in front flat rosettes finished by tassels: the neck is ornamented by a collar trimmed by the narrow braid, and the centre of back is trimmed by a thick band, formed by several rows of the braid placed close together, and terminating in a series of the flat rosettes of graduated size with a tassel at the extremity. The sleeves are trimmed at wrists by the rows of braid, accompanied by rosettes and tassels. Black straw hat, trimmed by blue silk and by a wing feather. For front view see plate 4a.

*This Costume is from the MAGAZINS DE LA PAIX.*

*Any close-fitting Casaque may have the skirt lengthened to form this pattern.*

#### PLATE THE FIFTH.

No. 1. HAT of pale green silk for the country or for the garden: the crown is high and Pagoda-shaped, and the upper part is ornamented by flat bows or loops of the silk, partially covering small folds which extend about half way towards the brim. The lower half is arranged in two groups of horizontal folds, intersected by a row of loops, and the brim is edged by a *stated* frill of white muslin: at the back are long loops and ends.

No. 2. CHAPEAU of black straw having the inside of brim finished by a frilling of white *crepe-lisse*: the crown is enclosed by a band of bright blue ribbon, and at back is a circular ornament of straw, enclosed by the ribbon, which forms floating ends: in front are long loops, and at back of crown is a spray of small blue flowers.

No. 3. CHAPEAU of light brown straw, trimmed by a draped band of pale blue striped *foulard*, which forms a large bow and a lappet at the back: the inside of front and sides is trimmed by a garland of bright green foliage, a spray of similar foliage being placed at left side near the front.

No. 4. HABIT-SHIRT of thick muslin and lace. The upper portion is edged by a frill of narrow lace, and the ornamental part forms a fancy shaped *plastron* arranged in narrow folds and edged by a *biass* embroidered band with a frill of lace. MAISON LESIRE.

No. 5. HAT of brown straw, having the brim turned up and lined by black silk; at top of crown are bows of black ribbon fixed by some yellow flowers, starting from which a draped band of the silk ribbon is carried to the back of brim, where it is attached by similar flowers, and terminates in loops and a floating end: the two groups of flowers are connected by a trail of pale green foliage.

No. 6. HAT of grey straw, having the edge of brim turned up and bound by black silk: at left side of crown is a chain of bows of black ribbon, and at right side is a band of the ribbon, serving to fix a long white ostrich feather.

No. 7. HAT of black chip, having a soft crown of black spotted net lined by silk, and edged by a narrow *stated* frill: the crown is encircled by a wreath of flowers of mixed colors with foliage, forming at back a spray, which surmounts two loops and a long floating end of black ribbon.

No. 8. SLEEVES of white opaque muslin and narrow lace, belonging respectively to the Habit-shirts No. 4 and No. 12.

No. 9. CHAPEAU of black silk; the brim is bound by pale yellow silk, and the inside of front and of sides is trimmed by a double frill of white lace: the crown is enclosed by a folded band of pale yellow silk, and at left side is a long ostrich feather of the same color, fixed by a mother-of-pearl buckle, from which also starts an *éventail* shaped ornament of white lace.

No. 10. Garden HAT of light brown straw with trimmings of blue and green striped *foulard*, which also forms a lappet or veil at the back.

No. 11. HAT of black straw, having the sides of brim curled up; the Hat is trimmed by a draped band of striped blue and green *foulard*, which forms at back some puffs and a lappet.

No. 12. HABIT-SHIRT of thick muslin, with open coat-shaped collar of white linen, edged by a frill of narrow white lace; the lace is continued along the front, which is closed by pearl buttons: above the frill of lace on the collar, are two pipings of linen.

*Figs. 1, 10, and 11 are by MESDAMES BRIE ET GEOFREIN: Nos. 2, 3, and 4, by MADAME BOIREAU: Nos. 7, and 9, by MADAME CHILLORET; No. 12 is from the MAISON LESIRE.*

#### LIST OF QUANTITIES OF MATERIALS REQUIRED, TO MAKE UP THE COSTUMES IN OUR PLATES.

##### PLATE THE FIRST.

Fig. 1.—Ten yards of plain lavender cashmere or silk 2 inches wide; six yards of grey striped silk 22 inches wide, or four yards of 86 inch mohair. Five yards of blue ribbon and 24 blue buttons.

Fig. 2.—Four and a half yards of satin cloth, double width 44 inches wide. Six large buttons for Paletot and 12 smaller do. for the dress.

Fig. 3.—Dress: fifteen yards of light colored silk or cashmere 22 inches wide. Two yards of the darker shade of silk. Fifteen yards of light colored ribbon. Eight yards of woven trimming. Casaque: seven yards of velvet.

##### PLATE THE SECOND.

Fig. 1.—Fifteen yards of Cashmere de Soie (or satin cloth) 27 inches wide. Three yards of *Galon de Chenille*. Twenty four buttons.

Fig. 2.—Dress: seven yards of cashmere or poplin, double width. Forty eight buttons. *Pelisse a Fichu*: about three yards of 54 inch cloth: Five yards of fringe. Forty-six yards of narrow braid. Two yards of ribbon.

Fig. 3.—Dress: fifteen yards *Poult de Soie* 22 inches wide. Five yards of fringe. Six yards of narrow trimming and six yards of wide do. Twelve buttons. *Pelisse*: about eight yards of velvet.

##### PLATE THE THIRD.

Fig. 1.—Seven yards of blue silk 22 inches wide. Seven yards of *Crepe de chine*. Eight yards of lace 4½ inches wide; three and a half yards of lace 2½ inches wide. Three yards of satin for sash. Two yards of narrow satin ribbon. Twelve buttons.

Fig. 2.—Twelve yards of yellow satin or silk 22 inches wide. Three and a half yards of 54 inch white *mousseline de Soie*. Three yards sash ribbon. Nine yards 4½ in point lace: six yards of 3½ inch lace: two yards of 2 inch lace. Twelve buttons.

Fig. 3.—Ten yards of pink silk. Seven yards of white *foulard*, or three and a half yards of white spotted muslin. Three yards sash ribbon. Four yards of 4½ in. lace: six yards of 3½ in. lace: seven yards of 2 in. lace. Eighteen buttons.

##### PLATE THE FOURTH.

Fig. 1.—Four yards blue brocade 22 in. wide. Ten yards of grey silk or cashmere 22 inches wide. Eight yards of satin ribbon. Four large buttons.

Fig. 2.—Twelve yards brown brocade, and five and a half yards of darker brown velvet: or ten yards of brown *Malasse* 27 inches wide, and five and a half yards of silk. Forty-eight large buttons.

Fig. 3.—Dress: sixteen yards of blue Cashmere *Princesse* or *foulard*. Twenty-four buttons. Casaque: six and a half yards of *Poult de Soie*, or two and three quarter yards of 54 inch cloth.

## AUNT HETTY'S KNITTING CLASS.

About seven years ago, in consequence of severe domestic bereavements, I left my home in London to become an inmate of my maiden aunt's establishment, in a small village near Birmingham.

She was my late mother's only sister, and received me with tender affection by reason of the life-long love which had united their hearts; a love which had been carefully nourished by close correspondence, though absence from each other was unavoidable, owing to the distance between the two houses, and the comparatively needy circumstances of both sisters.

When, therefore, the slender income of my widowed mother, which I had contrived to increase by giving daily lessons, (not of a very accomplished character, let me confess) came to me at her death, I determined at aunt Hetty's request to cast in my lot with hers, and endeavour by my care and affection to make easy the latter days of one who had so tenderly loved my mother.

I shall not dwell upon my reception by the sweet-tempered, patient maiden-lady, nor upon any particular, of my life with her, save the one which gives a title to my present sketch; but in passing I cannot forbear to say a few words in tribute to her memory,—for she has been dead two years.

I knew of old, and I am indeed beginning to learn by experience, that the state of an old maid is often made the cause of certain unkind witticisms,—or rather I should say frivolous speeches, for remarks of this kind are generally as far removed from real wit as from kind-heartedness,—but on dear aunt Hetty's name, the most flippant tongue was silent, and no idle jest or sneering word was ever uttered about her "single blessedness."

A few knew the real story of the tragedy which had blighted aunt Hetty's early hopefulness, (I knew it in its fullest particulars from herself), but even the youngest and most thoughtless of the little circle in which she moved was so impressed by her rectitude, so awed by her dignity, so strongly drawn by her sweetness, that all hearts alike felt love and reverence for her. It was a singular regard perhaps, the unavoidable respect and consideration shown to a woman sanctified by sorrow, rather than the joyous outcome of affection which is given by one gay heart to another, but from what source soever this feeling arose, it was real and earnest; it followed aunt Hetty

in her daily life, and is even yet testified by often freshly-strewn flowers upon her grave.

Aunt Hetty's knitting-class came into being on this wise. She was herself great in sock and stocking knitting, and the chiefest of her charities for many years—her means being so small—had been the manufacture and distribution of these useful articles of wearing apparel. Not one poor old man or woman, and but few children in the little parish, but could show at least one pair of socks or stockings of her making. Black, white, red, blue, grey, and brown, wool and cotton, ribbed and unribbed, I used to meet Aunt Hetty's handiwork, at all points in my country walks within a reasonable distance of our cottage. Nor only did she knit for her poorer neighbours; the Squire's "heather mixed" shooting stockings, the delicate shaded silk hosen which abounded in the wardrobes of the ladies at the Hall, came forth from my aunt's industrious hands. For these she of course received a price; and the sums thus pleasantly earned, were soon spread far and wide, little,—very little—rills of charity, but blessed by God, I doubt not, equally with the larger gifts of the more wealthy.

But like many people who carry one pursuit to perfection, Aunt Hetty was bigoted on the subject of knitting. She evinced and expressed the greatest contempt for "*woven*" goods, and was not at all times tolerant, despite her sweet nature, of persons who could not wear the home-made articles she would so gladly have supplied.

I almost suspect the old lady thought that any person who refused to try was a little deficient of sense.

She was also grieved and even indignant that the females of the working classes round us were not more willing to learn her art; and she was equally severe in her strictures on the Squire, who as manager of the village might have done much, in that he did not insist upon that branch of useful needle work being daily practised by the scholars.

But the population of our little village and the villages near were not a knitting class. They accepted Miss Hetty's gifts gratefully, and wore them thankfully, but when it became a necessity to procure those indispensable articles for themselves, it seemed much easier and more satisfactory to go to the little shop in the village, or to the haberdasher's in the neighbouring market town, and there to purchase divers lively goods in stripes of red, white, and blue, &c., &c. than to buy a pound of yarn and knit for themselves.



Aunt Hetty thought this wrong, but I am by no means entirely of her opinion. She herself taught me to knit, and I love the work dearly, but it is tedious to learn, and to unaccustomed fingers is slow in progress: these objections are important ones to the wives of labouring men, whose only time for family needlework is usually after a long day's toil, either at the wash-tub, or in the fields. But Aunt Hetty could not see this. The action of knitting rested *her*, she said, which I quite believe, and indeed know for myself, but I fear if we had been engaged all day like the women I have just named, we might be inclined in the twilight to fold our tired hands on our knees, instead of swiftly passing the woollen web from one shining needle to another.

Aunt Hetty had preached a long while, but found no converts to follow her teaching, until one day the Squire's youngest daughter, a bright cheery girl of eighteen, called upon us in her usual friendly way.

"How quickly you knit, Miss Hetty!" she said during our conversation, "it is so pleasant to watch your bright needles flying through that scarlet mesh, and their click-click is quite cheering. I wish I could knit."

"Should you like to learn, Miss Stella?" asked Aunt Hetty eagerly. "I will gladly teach you."

Miss Stella became our first pupil. I say *our*, because I often supplemented Aunt Hetty's instructions.

Time went on, and our eager young learner became quite a proficient in the art of knitting, and almost as earnest a devotee as my Aunt herself.

"Oh! Miss Hetty," she said one day, "my mother says if you can get a few young women to make a class, she will supply all the materials, and I may come to help you to teach them."

Aunt Hetty was delighted, feeling that with the weighty influence of the Hall ladies, her darling hope might be realized. Miss Stella was an admirable ally: she rode, drove, or walked to all the farmers' and cottagers' houses, to beg pupils, and actually on the third day after the proposition, a party of five women including Aunt, Miss Stella, and myself, were gathered in our quiet little parlor. A goodly supply of wools and cottons, with suitable knitting needles had been sent as promised, and we began our work.

It was arduous and wearisome at first, but we grew interested in our scholars, and the task of guiding toil-hardened fingers into the mysteries of purling, narrowing, making up

the heel, finishing the toe, &c. was a labour of love.

Our class, which was held on only one evening a week, was soon increased by a few pupils of the better orders; the farmer's daughters came, and a lawyer's sister from the neighbouring town, hearing of our success, joined us, and a very apt pupil she proved to be.

She is married now, and looks with pride on the sturdy limbs of her boys clothed in the serviceable garments she made for them. She has followed too, a nobler part of Aunt Hetty's work, for few bazaars or charity work-societies in our neighbourhood are without goodly specimens of her industry and skill.

Nor is Miss Stella behind her in similar work, but in her widened and fashionable life since her memorable marriage, the time for this humble mode of doing good is denied her; she is however always ready to aid by gifts of material, and facilities for ready sale, any attempt made among us to benefit the poor by our labours.

I remember one of our pupils' advent, a remarkable one, since he was of the masculine gender. His mother, a sturdy washerwoman, who grew to love knitting greatly though she could but seldom attend our meetings, begged permission to bring him with her on one occasion, as he had expressed a wish to learn to knit. He was a good-looking boy, about nine, with a bright open face, and a candid manner. We rallied him a little on his desire for feminine employment, but Aunt Hetty stopped our mirthful questioning by asking him his reason. I shall not soon forget his half-proud, half-ashamed face as he replied,

"'Cos if I could knit, I would'n't mind bird-tending."

"A good reason, my boy," was aunt Hetty's answer. "and I will teach you myself."

So Tom Green became our pupil, and when "bird-tending" time came round again, he was able to sit triumphantly in his appointed place in the field, and employed his leisure between the minutes of scaring the birds from the newly sown furrows, in slowly but surely fashioning a grey stocking. He finished the pair during the bird tending, and next season made two pairs. Young as he was, Tom Green was not to be laughed by his fellow boys into giving up his knitting, and the time came, alas, for Tom! when his oddly-acquired knowledge was of greater service to him. A sad accident in the harvest field deprived him of the use of his limbs, and he was thereafter condemned to lie in his little bed. As strength returned to him, though never able to leave it, he could sit up,

and take his stocking, the poor half-knitted stocking he had put down on the very morning of his accident. A bright thought struck him!

Might not he earn money by his work?

He did. All were kind to him. The Hall ladies and Aunt Hetty aided him, both with material and further instruction, and among our Stella's many friends there are few who have not heard of the poor cripple, and assisted him by purchasing his work.

I would gladly linger on a few more details of Aunt Hetty's knitting class, but time and space warn me to conclude.

I do not speak of it as a great blessing to our little parish, for it is very insignificant, and indeed it becomes more so every day since dear Aunt Hetty's kind face and gentle influence are missing; but I cling to it, and it comforts me to think that it may do a little good: but if it may not, it is at least good to me, who am no longer young, and oftentimes very lonely. Moreover it always has been, and still is a means of circulating a kindly feeling among people of different classes, for though dear Miss Stella with her high-bred graciousness is no longer one of us, I find our curate's wife, and the better class of farmers' daughters always willing to exchange friendly relations with my humble pupils. Above all, it is a tender source of pleasure to me, as being founded by one I loved, and whose memory will be cherished long in the minds of every one who belonged to Aunt Hetty's Knitting Class.

H. S.

#### MATHER'S NIGRINE.

This new marking ink, which is jet-black, is a great boon, and supplies a long-felt want. The ease with which it may be used, and the fact that no heating is required to complete its effects upon the linen, render it an invaluable addition to our household requirements, while the superior ingredients of which it is composed prevent any damage from its use to even the most delicate fabric: repeated washing has only the effect of fixing its blackness.

### The Theatres.

At COVENT GARDEN, Messrs. Gatti's Promenade Concerts are proving highly successful, as they well deserve to be. The fact that one of the first of our English musicians, Mr. A. Sullivan is the conductor, is a sufficient guarantee that the interests of the musical art, as represented by the most elevated and refined music of the best composers will find due recognition in the Programme, as well as the various styles of operatic, ballad, and dance music. The list of *artistes* include most of the best vocalists and instrumentalists, including among the vocalists Mr. Santly, Mr. E. Lloyd, and Signor Frederici; Mesdames Antoinette Sterling, Edith Wynne, Alma Verdini, Mary Davies, and Rose Hersee; and Madame Montigny Remaury and Mr. Charles Hallé, (among the soloists),

while the orchestra contains the names of such well known artists as Messrs. H. Reynolds, Redcliff, Hughes, Lazarus, Horton, Harper, Jensen, and Lockwood. All lovers of good music must wish for these concerts the highest degree of success.

At the HAYMARKET Mr. Sothorn appears for a few weeks only in his famous impersonation of *Lord Dunsany*; this talented actor is as humorous as ever, and crowded houses every evening testify that his efforts to amuse are fully appreciated. A new comedy by Mr. Byron is in preparation at this favorite house.

At the PRINCESS's, the withdrawal of the sensational drama *Queen's Evidence*, is announced, in order to make room for a grand dramatic version of *Uncle Tom's Cabin*, in which a troupe of real jubilee singers, and plantation dancers will appear.

Messrs. Howe's adaptation of Victor Sardou's play *Diplomacy* is enjoying a career of uninterrupted success at the PRINCE OF WALES'. The company is a very strong one and the performance is marked by that quiet perfection of style that is a characteristic of this house.

At THE STRAND, the great attraction is Mr. W. S. Gilbert's clever comedy *Engaged*, with Mr. George Honey in the principal part—Cheviot Hill.

Messrs. Gilbert and Sullivan's comic nautical opera, *H. M. S. Pinafore*, is enjoying a long run at the OPERA COMIQUE. The opera is preceded by a musical sketch by Mr. Charles Crossmith, entitled *Cups and Saucers*, which is a clever satire on the china-mania.

At the OLYMPIC there is a striking melodrama adapted from the French by Mr. B. Webster, Junr., and called *The Woman of the People*.

We must not conclude our Theatrical notices for this month without naming the great drama *Proof*, which is supported at the ADELPHI by Mr. H. Neville and a very powerful company, and is produced with entirely new scenery, dresses, and properties.

### Answers to Correspondents.

•• Correspondents must in all cases enclose REAL name and address in addition to PSEUDONYM. When no PSEUDONYM is given the initials of name will be prefixed to the answer.

•• Correspondents who desire answers by post must enclose a stamped and addressed envelope.

ALICE.—A model for a full train skirt, suited for full dress either in afternoon or evening, was given in our number for January last. We will send you a full-sized pattern of it on receipt of nine stamps: it is called the Marquise train skirt. We advise you to take in our Magazine regularly every month; you would then have the patterns of all fashionable styles.

E. W.—We believe the safest and best application for the hair, under the circumstances you name, to be Rowlands' Macassar Oil: this old established preparation still keeps up its reputation, and we understand that no expense or trouble is spared in its manufacture so as to render it as perfect as possible.

A SUBSCRIBER, (Ludlow), has not complied with the first paragraph of our regulations.

THE FOLLOWING FULL-SIZED PATTERNS have been given in this Magazine during the past few months.

JUNE.—The Exposition Pelisse, falling square at front and tight-fitting at back: and the Princess Mand Robe for a little girl. Models of the Antoinette Corage and the Louise Pelrine.

JULY.—The Princess Margaret Fichu, with habit-baques at back, and the Sophie Corage for a Travelling Dress. Models of the Valhrie Robe, and the Parisian Demi-Train Skirt for Morning Dress.

AUGUST.—The Victoria Corage, and the Dubarry Evening Corage. Models of the Scarborough Tunique, and the Pompadour upper-skirt and Tablier.

•• Any of the back Numbers of this Magazine for the year 1873, August excepted, may be had Post Free by enclosing 9 stamps, to Louis Deyers & Co. 1, Kelso Place, Kensington, London, W. The August Number will be sent for 12 stamps.







October 1878

Plate 2

*Le Monde Élegant*





October 1878

Plate 3

Le Monde Élegant









October 1878

Le Monde Éléphant







October 1878

Le Monde Élegant

Plate 1







Plate 4

October 1878

Le Monde Élegant

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N.

TRES.

VOL. 55.

are a little grand state are form in- will become n opportu- very beauti- gloves that

e a great ordered with velvet and in the orna- longer. Our accurate view Our evening g styles for hown on our dmired.

ER.

Paris.

ld you I should age contract of h the rich and en to give you a hich I think may

lly must call her g in a toilette of re, and trimmed dy, sleeves, and ariands of small vels were pearls. s attire, but all I better taste than y bridegroom. so, the Princess arming in a Prin- ent breadth was of a ruby flowers; the w style, out square

ys adds brilliancy et manners, wore a or a decolleté Prin- The bottom of the trimmed with gold old and black lace; trimmed like the

oves, and jewels to

I had not seen such bly for some time, TESSE DE B—,

October 1878

le Monde Élégant

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October 1878

*Le Monde Élegant*

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# REVERSE VIEWS OF OUR PLATES OF COSTUMES.

PLATE 1a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 2a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 3a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 4a.



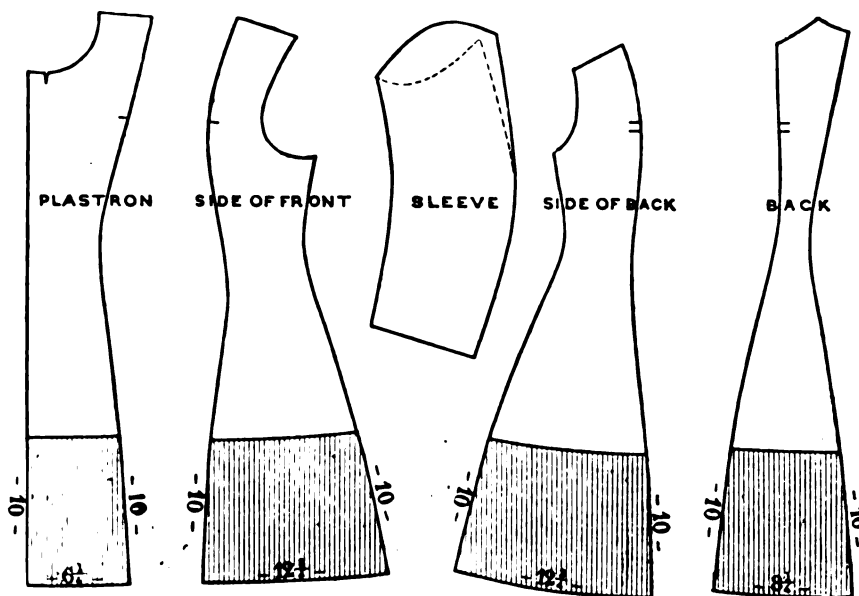
Fig. 1.

Fig. 2.

Fig. 3.

## THE ST. GERMAIN PELISSE.

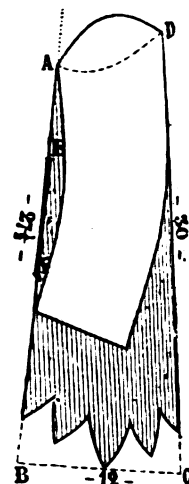
*As shown on fig. 2 of plate 1, (our first full-sized pattern).*



The above five models show the exact shape of the ST. GERMAIN PELISSE, (our first full-sized pattern), when completed to its full length. The shaded portions are those which are to be added, and the amount to add is 10 inches to each piece. When completed the width at bottom of front or Plastron must be 6½ inches; the side of front and the side of back must each have a width at bottom of 12½ inches, while the bottom edge of the back must be 8½ inches wide. The notch near the front edge of neck, shows the middle of front, the extra width beyond the notch being allowed for the buttons and buttonholes.

## THE VENETIAN SLEEVE,

*As shown on fig. 2 of plate 2.*

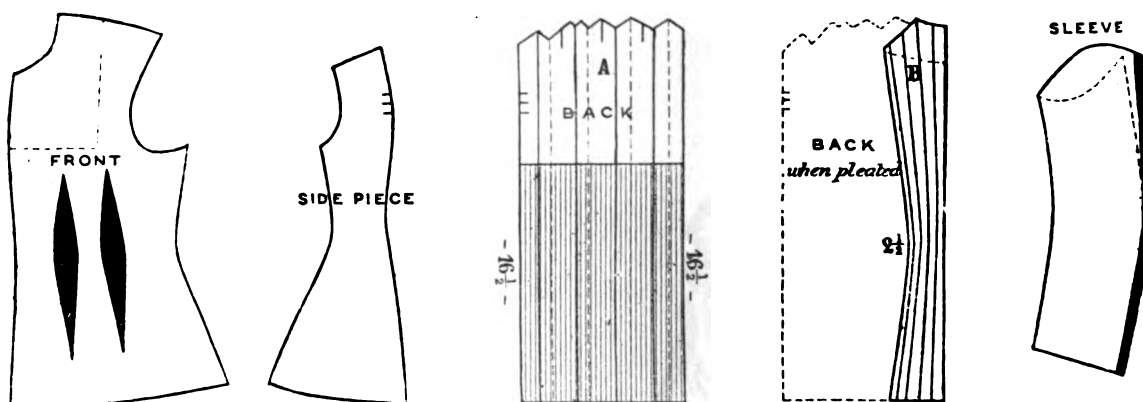


To cut the Venetian Sleeve, take the sleeve of the St. Germain Pelisse, and lay it on a piece of paper, so that the top and bottom of the fore-arm seam both touch the edge, A B. Make the front of sleeve, (A to B), 37½ inches long: the width at bottom, B to C, must be 12 inches: and the length of hind arm, C to D, must be 30 inches. The bottom must be cut out in vandykes, as indicated on the model.

In making up,—the back of sleeve, C to D, must be laid on a folded edge of the material. The front of sleeve may either be left open from the armhole at A, or may be sewn up, with an opening left to pass the arm through. This opening, E—F, should be 9 inches long, commencing at 7 inches from the armhole.

## THE PRINCESSE THYRA CORSAGE.

*Illustrated on fig. 3 of plate 1, (our second full-sized pattern).*



These five models show the way in which the various parts of the Thyra Corset are joined together, and also the way of completing the back to its full length, and of obtaining a dress sleeve from the sleeve of the St. Germain Pelisse. The front shows the two puffs or flaps which are taken out to define the figure, and the square trimming on chest, all of which are marked on the pattern by pricked lines.

The sidepiece and full pleated back are placed side by side, the seam which joins them being marked by three small cuts in each piece. The piece marked A is the top of back, the shaded part just below it is the portion (16½ inches long) which has to be added. The piece marked B, shows the form of the back when all the folds are laid over, so as to pleat it into its proper shape: it will be seen that it is rather narrower at waist, this is done by over-laying each pleat rather more at the waist level.

The sleeve of the St. Germain Pelisse, or indeed any Pelisse sleeve, may be made into a Dress Sleeve, by taking off about a quarter or three-eighths of an inch, all along the hind arm seam: the black part of this model represents the portion which has to be cut away.



THE  
Ladies' Monthly Magazine,  
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 658

OCTOBER, 1878.

VOL. 55.

### Observations

#### ON LONDON AND PARISIAN FASHIONS.

We said a few words in our last month's Number about the great division that exists between the French Aristocracy and the Republicans. The injury done to Fashion by this state of things is, that the people have now no leaders in taste, everything is in confusion, and Fashion has nearly come to a stand still.

Some say, return to crinoline and short skirts, but these ideas are in opposition to true taste and progress. Many ignorant people imagine that Fashion bounds from one style to the opposite. This is an erroneous idea. Fashion is regulated by certain fixed laws; it proceeds gradually, and is an expression of the feelings of the age: it has been for some time oscillating between the Classic style and that of Louis XV, not, of course, copying either, but having the spirit of both ages.

All the world is increasing in wealth and luxury: to see the luxurious style of dresses we have only to go to the Paris Exhibition, and look into some of the cases in the French dress department. Ladies would be astonished at the gorgeousness of the elegant costumes.

Many of our fair readers will now have an opportunity to see for themselves. Charles Gask & Company, of Oxford Street, have purchased many thousand pounds' worth of dresses, cloaks, mantles, &c., and we suppose they will exhibit them after the close of the Exhibition. They have not purchased the most expensive, but all these splendid dresses show the luxuriousness of the present age.

We have seen chenille *galon*, and fringe at 15s. per yard, being put on dresses for the coming winter; they are now being used in London as well as in Paris.

We have lately received several additions to our distinguished patronesses; we shall therefore place amongst our costumes, specimens of the more expensive dresses.

In reviewing Fashion as it existed last October, we do not see any great amount of change.

Where long trains are worn they are a little longer than last season, and for grand state occasions they terminate in a square form instead of round. Sleeves of all kinds will become gradually shorter; this will give an opportunity for the display of the present very beautiful bracelets, likewise of the long gloves that are becoming so fashionable.

Color in dresses has undergone a great change since last year. Cloaks bordered with rich fur are still very fashionable, velvet and cloth Mantles have only a change in the ornamentation, and they are a little longer. Our plates of Costumes give a very accurate view of the styles that will be worn. Our evening dress plate shows the prevailing styles for dinner and evening: the *toilettes* shown on our third figure has been very much admired.

#### OUR PARIS LETTER.

Paris.

Ma Chère Amie,

When you were in Paris, I told you I should be present at the signing of the marriage contract of the beautiful Contesse de Ch—, with the rich and handsome Count de C—. I now hasten to give you a description of a few of the *toilettes*, which I think may interest you.

The beautiful Contesse —, we really must call her beautiful, for she looked so charming in a *toilette* of white gros grain, made *en Princesse*, and trimmed with white Chantilly Lace: the body, sleeves, and square train were trimmed with garlands of small white roses without leaves. Her jewels were pearls.

I cannot quite describe Gentlemen's attire, but all I can say is, that nothing could be in better taste than the dress of the handsome and happy bridegroom.

The aunt of the beautiful Contesse, the Princesse de Ch—, looked very happy and charming in a Princesse robe of ruby velvet, the front breadth was of cream-colored brocade, studded with ruby flowers; the train, of ruby velvet, was in the new style, cut square and trimmed with Brussels lace.

The Baroness de V—, who always adds brilliancy to all scenes, by her lively and sweet manners, wore a polonaise of black Chantilly lace over a *decollée* Princesse robe of cherry-colored *faïlle*. The bottom of the dress and the very long train, were trimmed with gold lace, headed by a *riches* of narrow gold and black lace; the sleeves were nearly short and trimmed like the bottom of the dress.

All the ladies wore very long gloves, and jewels to match the *toilettes* in color.

I spent a few very happy hours; I had not seen such a brilliant and distinguished assembly for some time.

CONTESSÉ DE B—.

## THE FULL-SIZED PATTERNS.

The Patterns are all suited for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams, are already given to these Patterns, so that the seams NEED NOT be allowed for when cutting out, except in materials that require extra wide turnings in.

The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the Editors will be happy to supply the deficiency post free, during the month after publication, on receipt of a letter or post card addressed to them at 1, Kelsø Place, Kensington, London, W.

The first pattern is the **ST. GERMAIN PELISSE À PLASTRON**, as represented on the second figure of our first plate. This pattern consists of five pieces, viz:—front or plastron, side of front, side of back, back and sleeve. All these pieces (sleeve excepted) will require lengthening 10 inches at the bottom, as shown by the models on our seventh plate. The seam which joins the plastron to the side of front is marked by one cut, while there are two cuts in the seam between the side of back and the back.

Our second pattern (all the pieces of which are marked by one round hole) is the **THYRA CORSAGE**, with pleated back, as shown on the third figure of plate one. This pattern consists of three pieces, viz:—front, side piece, and the top part of the full pleated back, which will require lengthening about 16½ inches. The manner of lengthening the back, and also of pleating it, are fully indicated by the models on our seventh plate. The seam which joins the back to the side of back is marked by 3 small cuts near the top. The back has the upper edge of each pleat marked by pricking; the pleats are to be folded over towards the middle of back, and when pleated the top of back will be found to be of the exact form required. The sleeve of our first full-sized pattern will suit this Corset by taking off about a quarter of an inch all along the hind arm seam.

## Description Of the Plates of Costumes.

Instead of giving a lengthened Description of the Plates of Costumes, as is usually done in Fashion Books, we have arranged to fill a portion of our columns with a list of the quantities of materials required to make up each Dress, Pelisse, or Mantle; so that any of our fair subscribers who select a dress from our plates, can order the right quantities of materials and trimmings without any trouble or calculation. Our readers, by looking at our "Colored Plates" and at the "Plate of Reverse Views," which accompanies each number, can see at a glance all those details of making up and trimming, which have hitherto taken so large a portion of our space to describe in words.

### PLATE THE FIRST.

Fig. 1.—Pelisse of black cloth trimmed with ball fringe; rather long: will require 3 yds. of 54 inch cloth; 5½ yds. fringe 3 inches deep; 10 yds. silk ribbon 1½ inch wide, and 18 buttons.

Pale lavender cashmere Dress, *demi-longue*; will require 14 yds. of cashmere 22 inches wide.

This Pelisse may be cut from our first full-

sized pattern, by making the back wider and the side of back narrower: see back view on plate 1a.

Fig. 2.—Louise Pelisse of velvet, trimmed with silk, lace, cord and tassels. Very effective: will take 6 yds. of velvet 19 inches wide; 1 yd. of black silk; 5 yds. lace; 6 yds. ribbon; 12 yds. cord; 4 large tassels; 9 small ones; 36 buttons.

Dress of violet silk:—14 yds. silk; 24 buttons. We give the full-sized pattern of this Louise Pelisse. The Model of dress skirt was given in our last month's Number.

Fig. 3.—Dress à deux jupes of brown cashmere, trimmed with a woven band of lighter shade, and woollen lace to match. The Tablier is slightly draped and looped by bunches of narrow ribbon: no pockets. Quantity required: 18 yards. of cashmere; 9 yds. of narrow satin ribbon; 6½ yds. of woven trimming; 8 yds. of woollen lace, and 12 buttons.

We give the full-sized pattern of this Corset. The Costumes on this plate are from MADAME DAY-FALLETTE.

### PLATE THE SECOND.

Fig. 1.—Princesse Costume of 'faded' green silk, plain and striped: the plain green silk forms a short skirt, while the striped silk falls en Princesse, to the middle of back skirt, then is looped up under the pocket and forms a round train at back. This costume is monté upon stiff muslin, which material also forms the short skirt under the striped silk. Quantities required:—6½ yards of plain green silk 22 inches wide; 8 yards of striped silk 22 inches wide; 3½ yards of ribbon; 24 buttons.

The Polonaise à Gilet given with our January Number gives an idea of the form of this dress.

Fig. 2.—Long Pelisse with open sleeves; it can be made in cachemire or poulx de soie, lined with blue or red flannel: it is trimmed with passementerie, curled feathers, and a long Chenille fringe; this style will be very much worn this winter. It will take 9 yds. of cachemire or poulx de soie 22 inches wide; 9 yds. blue or red flannel; 5 yds. of passementerie; 11½ yds. of curled feathers; 4½ yds. fringe; 7 yds. thick cord; 4 tassels, and 3 large buttons.

The Princesse dress will require 12 yds. of brown poplin 27 inches wide.

The Pelisse is of the ordinary form, with the skirt very long. We give the model of the sleeves on our seventh plate.

Fig. 3.—Princesse Dress of blue poplin; the tablier is covered by a network of chenille of a darker shade, trimmed at bottom by a long chenille fringe like that on the back: this is a very neat toilette and very elegant. Quantities required:—12½ yds. poplin 27 inches wide; 2 yds. chenille network 20 inches wide; 2 yds. chenille fringe, and 30 buttons.

This dress may be cut like the Valliere Robe shown on plate 7 of our July No. The back must be lengthened to form a point.

These Costumes are by MADAME PASQUIER.

## PLATE THE THIRD.

## (Ball Toilettes.)

Fig. 1.—Princesse ball dress; under skirt of blue silk very tight to the figure: a 'pointe' let in under the second bow to form the fan-shaped train: the white tarlatan slightly puffed at the side and front: the dress requires no buttons, it is fastened under the black velvet. Quantities required:—7 yds. of blue silk 22 inches wide;  $3\frac{1}{2}$  yds. tarlatan 34 inches wide; 4 yds. sash ribbon; 6 yds. of  $\frac{1}{4}$  inch black velvet; 14 yds. of  $1\frac{1}{2}$  inch black velvet; 14 yds. of  $1\frac{1}{2}$  inch blue faille ribbon; 14 yds. of narrow lace;  $4\frac{1}{2}$  yds. of white lace 10 inches wide.

Our second full-sized pattern for February last may have the skirt lengthened to form this dress.

Fig. 2.—Dinner Dress of Princesse form, composed of light green Japanese silk: Polonaise of spotted muslin: it makes a very effective and inexpensive toilette. It will require:— $5\frac{1}{2}$  yds. Japanese silk 41 inches wide; 2 yds. spotted muslin, double width; 2 yds. narrow lace; 6 yds. of white lace 4 inches wide;  $2\frac{1}{2}$  yds. pale green satin, for sash; and 7 yds. of pale green satin ribbon.

Fig. 3.—Ball Dress of pink satin and white silk. Square body front and back; the train falls square over the pink satin under skirt.—It will require:—6 yds. white silk 22 inches wide; 6 yds. pink satin 20 inches wide; 10 tassels and cords; 5 yds. lace, 4 inches wide; 2 yds. narrow lace; 1 large bunch of flowers on right side; 1 small bunch at the breast.

These Evening dresses are by M<sup>ME</sup>. BREANT CASTEL.

## PLATE THE FOURTH.

Fig. 1.—Little Girl's Costume. The black Paletot trimmed with fur, will take 2 yds. of black cloth; 4 yds. of fur trimming; 30 black silk buttons; and  $\frac{1}{4}$  yd. black silk to imitate the button holes, and gilet.

The Princesse dress of light green cachemire, will require 7 yds. of cachemire 22 inches wide.

By altering the shape of the front, this Paletot may be cut from our second full-sized pattern for last month.

Fig. 2.—Costume à deux jupes of grey woolen snowflake, trimmed with brown silk or brown cachemire: if trimmed with cachemire the cord and tassels must be woollen: if a silk trimming is preferred, the cord must be in silk. This toilette is very elegant and tasty, and will require 15 yds. of snowflake 24 inches wide;  $2\frac{1}{2}$  yds. of brown silk, or cachemire 22 inches wide;  $4\frac{1}{2}$  yds. of cord; 2 tassels; and 30 buttons.

Fig. 3.—Black cloth Pelisse, trimmed with braid, cord, tassels, and fringe: it will be much worn for Morning Promenade. Quantities required:— $2\frac{1}{2}$  yds. of cloth 54 inches wide; 24 yds. narrow braid; 2 yds. cord; 12 tassels, and 12 buttons.

The Princesse Dress is of blue merino: it will

take 6 yds. of merino 44 inches wide.

By shortening the plastron and adding a cape, our first full-sized pattern may be used for this Pelisse.

The Costumes on this plate are by MESDAMES KEFFER.

## PLATE THE FIFTH.

No. 1. CHAPEAU of black velvet, trimmed by a draped band of green silk, which passes round the crown; the back of bonnet is ornamented by some bows and puffs of the green silk, with loops and ends of the same: inside the brim is a white ostrich feather.

No. 2. BONNET of light brown silk and of striped green foulard of two shades: the crown is trimmed by a pale green ostrich feather. The brim is turned up and covered by black velvet, and the inside is trimmed by a *râche* of white net. Strings of the striped foulard.

No. 3. HAT of light grey felt, trimmed by a broad flat *râche* of pink silk which passes round the crown and forms a puff at the back. In front is a white ostrich feather with an upright *eventail* of the silk, and at left side is a spray of leaves: strings of the silk.

No. 4. Morning CAP of white opaque muslin and lace: the crown forms a puff enclosed by a band of blue silk, and edged by a triple border of the lace: at right side is a pale yellow flower.

No. 5. CHAPEAU of grey felt having the brim bound by blue silk: the crown is enclosed by a garland of white marguerites and foliage. The inside of front is trimmed by a frilling of white *tulle*, mixed with sprays of foliage: at top of front is a blue ostrich feather, which is carried back over the curl of the brim, and at back are loops of ribbon of the same color.

No. 6. BONNET of black velvet with straight curtain formed by folds of pale pink silk, edged by the velvet, and enclosed by the strings of pink silk, (which pass round the crown): the front is embellished by a pink ostrich feather and a bird of Paradise, both starting from a spray of green and brown leaves at left side, a green spray partially covering the curtain.

No. 7. Open COLLARETTE of white opaque muslin and lace: the open portion is long and narrow, and is edged by a double frill of lace united by a *rouleau* of black velvet: at bottom of opening is a star-shaped bow and short ends of black velvet.

No. 8. BONNET of grey felt, with trimmings and strings of black ribbon, and a curtain of grey fringe: the front of brim is turned up and covered by black velvet, and the inside is trimmed by a pleated frill of white net.

No. 9. BONNET of brown felt, with curtain and strings of silk of a lighter shade of brown: the silk is carried round the sides of crown and forms a very large bow in the front. Inside the brim is a pleated frill of white *tulle*, and at right side of the crown is a green wing feather.

No. 10. CHAPEAU of pale stone-colored felt, trimmed by striped foulard; near the edge of brim is a band of plain stone-colored silk: strings of the striped foulard.

No. 11. Morning CAP of white opaque muslin, which forms a puffed crown, ornamented by a broad frill arranged in flat pleats and stitched down near the edge. The curtain is similarly arranged, and the cap is trimmed by bands of blue silk and by rosettes of white muslin and lace.

No. 12. SLEEVE belonging to the Collarette No. 7, and trimmed to correspond with it.

The Bonnets on this plate are from MADAME DUFOURMANTELLE, 80, Boulevard des Italiens, Modiste to Her Majesty the Queen of England; to their R. H. H. the Princess Mathilde, and Princess Adalbert, Infante d'Espagne. The Lingerie is from the MAISON LESIRE.



## THE HOUSEKEEPER'S STORY.

IN SIX CHAPTERS.

*By the author of "Basil Raymond's Wife," "Four Fair Nieces," etc. etc.*

## CHAPTER I.

"Well, dear Miss Muriel, I will tell you the story from beginning to end, as you seem to wish it so much; and indeed since you have heard these whispers through Estelle from the servants, it is better that you should know the truth from your mother's own old servant, since the story chiefly concerns her life.

To make all clear, I must go back to the time when I was quite a young girl, just leaving the village school. I had been kept there a year or two longer than most girls of my class, through the kindness of Madam at the Hall, (your grandmother, dear,) as she intended to employ me when old enough to read to, and sew for her. It was considered, and indeed it was, great promotion for me, for my father was only one of the game-keepers on the estate, but Madam had lost a daughter who would have been just my age, and had taken to me with one of those odd fancies which often come to those bereaved of their children.

So one summer evening, my father took me to the Hall, wheeling in a barrow the little trunk containing my simple wardrobe, mostly provided by my kind patroness, though made by myself. Madam received us kindly, and my father, after partaking of refreshment, departed, leaving his humble duty with Madam, his love and blessing with me.

From that evening a happy life began for me. Many girls of my age would have thought it dull, but for me the calm, even tenour of existence, without a care for the morrow, or a thought beyond my duties, was perfect happiness.

Three years passed without any event to alter our usual routine, except the occasional visits of Mr. Algernon, the heir, who often came on flying excursions from college, or later, during the intervals of his foreign travel. In the fourth year of my residence at the Hall,—when I was nearly twenty-one, the first note of the change was struck, which altered for ever the calm music of life at the Hall.

Miss Muriel Tregarth, Madam's orphan niece, came to reside there. I shall remember as long as I live, the first glimpse I caught of her as she came quickly through the long drawing-room to greet her stately kinswoman. A fair girlish face, slightly flushed and wearied with long travel, sunny brown hair—so like

your own, dear,—and a sweet smile. She was plainly clad, but through the simpleness of her attire it was easy to see what a lady she was. I think my heart went out to her from that moment, and never until the day she died, did I hear an unkind or scornful word from those sweet lips.

Madam greeted her kindly, and bade her welcome home, with less than usual of the staidness that was wont to distinguish her greetings. She presented me as her maid and humble companion, graciously adding that she was sure I should always gladly afford Miss Tregarth any assistance in my power.

How soon my humble efforts to please my new mistress were appreciated, and doubly rewarded!

How soon, being almost the only young things in the place, we felt a friendly feeling for each other, humble always on my part, and never self-forgetful on hers!

At last, to Madam's great delight, Mr. Algernon returned to the Hall for good. Yes, we all felt it was for good, and not evil, when we saw him turn on the terrace-steps to thank the assembled villagers for their friendly welcome. There was rejoicing among the tenants and labourers on the estate, roasted sheep and oxen, barrels of ale, and old-fashioned games on the lawn. In the house there was rejoicing as hearty, though less vociferous, and a goodly company was assembled to welcome the master to his own home, to the grand old Hall where he was to rule henceforward, and where his mother, radiant in smiles, and stately in grey *moiré*, had been queen-regent so long.

She would be queen-dowager shortly, many thought, I know, who watched the bright glances which followed Mr. Algernon through the ball-room that evening.

I had dressed my two ladies, Madam in grey *moiré* as I have said, and Miss Muriel in floating robes of pink *tulle*, soft and clear as her own beautiful complexion, and with pink-tinted roses in her bright hair. She looked lovely; only one lady in the room could bear comparison with her, and this was, I thought, because she presented such a contrast.

I was stationed in the tea-room, and could see quite through the long lighted apartments, which were so beautifully decorated, and I remarked that foremost among the dancers,—rivalling, but not eclipsing, Miss Muriel,—radiant in white silk, with lilies and pearls in her night-black hair, was Miss Agnes Ayrton, the rich London heiress, who was one of the house-guests.

## CHAPTER II.

I enjoyed my post of observation, and was never weary of watching the brilliant crowd, and speculating sometimes too, I fear, on the nature of several whispered conversations in the tea-room, when Mr. Algernon with Miss Muriel on his arm, came up and requested a cup of tea for his partner. Miss Muriel smiled at me, and leaning forward whispered,

"You have got your new dress on, Ray, I see."

She had given me the black silk dress I wore, saving the price, hardly, I often thought after, out of her scanty allowance, and I wore it on that evening in honour of the heir.

"You have got the new dress on. Do not spill the tea upon it. I shall break my heart if you spoil that dress."

They were laughing words, and as they left her lips, Miss Ayrton approached the buffet with her partner. I noticed a sullen, down-cast look on her face as she watched Mr. Algernon's attention to his partner, and I suddenly remembered hearing Madam say that he had been very intimate with the Ayrtons in London, indeed, she had hinted that something which would please her might come of the intimacy. But as I watched the lowering look on her face, and the subdued light in her eyes, I felt conscious of a wish that Madam's desire might not be fulfilled, and that a fairer, gentler mistress than Miss Ayrton might in time rule at the Hall.

The evening rolled away, and more than once during its flight, I noticed the same sullen look on Miss Ayrton's face as her eyes fell on my young mistress, who moved through the rooms so joyously, and was so admired, especially by her handsome cousin, Mr. Algernon.

I remarked also that the sullen look which disfigured Miss Ayrton so greatly, was often bent on me, whenever she came to the tea-room, or when her position in the dance or promenade brought her face to face with me at my post. I suppose she thought my humble admiration of my sweet little mistress too openly expressed, and probably too forward in a servant.

At last the most untiring dancers were worn out. I had assisted at the departure toilet of many ladies who came from a distance, and then resumed my post to dispense hot coffee to the visitors staying in the house, before they retired to their rooms.

I had served Mr. Algernon and the lady he then attended, when Miss Ayrton's partner

asked for a cup for her. As I handed it to her, she said in a low, peculiar tone,

"Take care of your dress, Ray."

"I do, Miss," I replied quietly, but rather astonished, "I prize it for the sake of the giver."

"Of course," she answered, and now I know what I only fancied at the time, that there was a cruel sneer in her voice. Then she turned away, and with a careless "good night" to all round her, she took her partner's arm, and left the room.

No one heard this odd conversation, and in the bustle of closing up, and attending to my ladies' toilettes I forgot it myself, but it recurred to my mind in my own room, when I took off my cherished dress,—cherished both for the sake of its giver, and because it was the first silk dress Madam had ever allowed me to wear. I suppose, however, in her proud motherly heart, she was glad for even a poor servant to honour Mr. Algernon's ball. I hung the dress in my closet, too tired to fold it that night—or rather morning—thinking too, that there might be a few creases in it, which the air would take out, then as quickly as I could I went to bed and to sleep.

Next morning, I was too anxious to go my duties to think of my dress, and therefore did not find time to fold that cherished article until four o'clock in the afternoon. Then, tired and somewhat dispirited—the reaction after my unwonted dissipation I suppose,—I went to my room to perform that necessary duty.

Picture to yourself, Miss Muriel, my horror, on taking down my prized garment from its peg in the closet, to find it cut literally *all over* in holes two inches round. Every breadth of the long full skirt was damaged, the body and sleeves were almost riddled, the entire dress, my dear, new, beautiful *first* silk was spoiled!

## CHAPTER III.

I leave you to guess, my dear Miss Muriel, what was my state of mind at seeing the havoc made in my cherished dress. For a few moments consternation prevented me from realising the matter, and indeed it was some time before I could leave the open door of the closet, and sit down on a chair hard by with the damaged garment in my hands.

Upon recovering myself, my first impulse was to go to Madam, and show her the dress, but on consideration, I remembered she was probably asleep, resting after her unwonted fatigue of the previous night, and so I decided not to disturb her. I therefore determined—feeling I

must take counsel with some one—to find Miss Muriel and tell her. After searching I found my young lady at last in the billiard-room with several of the visitors, Miss Ayrton among them. A lively game was being played between Mr. Algernon and Miss Ayrton, and Captain Leslie and Miss Muriel. Seeing me enter and not liking to speak, Miss Ayrton, abruptly, as I thought, cried out,—

“Oh! here is Ray, does she want you, Miss Tregarth?”

My young mistress turned, and doubtless seeing by my face that something was wrong, excused herself to her fellow-players, laid down her mace, and followed me from the room. The billiard-room was one of many which opened into the hall, and we stood there for a minute among the hothouse plants and shrubs which had been brought in to adorn the place for the ball the night before.

“Well, Ray,” said Miss Muriel kindly, “what is it?”

In a few hurried distressful words, I told her of my trouble, and with a face full of concern she hastened with me upstairs.

I shall never forget the blank look which came over her face as she saw my ruined dress.

“Oh Ray!” she said, “who could have done it? who could have been so cruel, so wicked?”

The tears came into her pretty eyes as she spoke, and as for me, I fairly sobbed.

“I do not know what to do,” she continued in dismay, “I ought to tell auntie, but—”

“No, Miss,” I interrupted, “do not tell Madam, it will only grieve her to no purpose; all we can do is to prevent any further damage being done.”

“But how?” she asked anxiously.

A sudden idea had come into my mind that this spiteful act had not been meant so much for me personally, as for Miss Muriel, through me, because she liked me, and had given me the dress. I did not however put my thought into words, not dreaming, indeed, of taking so great a liberty.

“I will lock up my boxes and drawers, Miss Muriel,” I said, “and I will see if I cannot keep yours locked too.”

“I fear that is a task beyond your power, Ray,” she laughed, but growing grave instantly, she said,

“Say nothing about this to the servants, Ray—at least not at present. We must not have Madam annoyed so soon after Mr. Algernon’s return.”

A faint blush stole over her face, and I saw there the first dawn of the love which in the future had like to have cost her so much.

“I must find you another dress by-and-bye,” she said, “meanwhile you would hardly have required that black silk again yet.”

“No, miss,” I said, “and I think too, that we ought to say nothing of it.”

She went back to the billiard-room, and I carefully folded up my pretty, spoiled gown, not without a few bitter tears however, and went quietly about my usual work, fully determined to say nothing of my new suspicions.

When Miss Muriel was dressed, and had gone down to dinner that evening, while I was straightening the room, which was a light task always—she was so neat,—Esther, Miss Ayrton’s maid, popped in to ask if I would assist her in performing the same duties in her mistress’s dressing room. I complied rather eagerly, but Esther being dull, did not remark this.

A pretty scene of confusion was Miss Ayrton’s dressing room! Dresses, shawls, laces, ribbons, and even jewellery, lay tossed about on tables, chairs and floor.

“Well, Esther,” I said candidly, “I cannot say much for Miss Ayrton’s tidiness.”

“No,” she answered with a sigh over the hopeless confusion, “I have lived with a good many young ladies, but even when two have used the same dressing-room, I never had such work to clear away as I have after Miss Ayrton.”

She was moving wearily as she spoke, gathering up and folding garments, and feeling sorry to see her so tired, I begged her to sit down and direct me where to put the various articles. I had proceeded half-way through my task, when I found she was nearly asleep. I did not disturb her, knowing she had had less sleep than I, her mistress requiring more assistance than the kind-hearted ladies whom it was my pleasure to serve.

I moved about quietly, making the dressing-table tidy, and clearing away the various cosmetics which Miss Ayrton used rather freely, when taking up an embroidered handkerchief which lay lightly by the mirror, I saw something fall from its folds, a piece—two pieces—round, but jagged at the edges—of black silk!

I put them in my pocket. My suspicions were verified!

#### CHAPTER IV.

After dinner that evening, when the whole company were in the drawing room, Madam sent to me for a favorite shawl, requesting me to bring it myself. On entering the room I saw that Miss Muriel was tuning her harp.

She was, I believe, a most accomplished musician, and excelled upon the harp. I was no



judge, my dear, but I know I loved to hear the sweet sounds she could draw from the instrument, as they came floating up to my quiet sewing-room on the second floor, in sunny summer afternoons. I saw the company looking on with pleased attention, and Madam, who adored music, whispered to Miss Ayrton, who sat near to her,

"I think Muriel never looks better than when at the harp. It is like a living friend to her."

At the same moment Mr. Algernon spoke to Miss Muriel. I do not think any one could have heard his words, but a pretty, soft color crept over her face, and she bent lower over the strings of the instrument.

Madam gave a little sharp cough, and my young mistress started, and began to play.

As I left the room I stole a glance at Miss Ayrton's face. It was very pale, and such a strange, wicked expression came upon it as I shall never forget. I saw at a glance the position of affairs. Miss Ayrton had hoped through her wealth or charms to win Mr. Algernon, and Mr. Algernon, as was plain to all, was fast growing to love his cousin, charming Miss Muriel Tregarth.

That night, when I waited on my young lady, I was surprised to find her somewhat absent in her manner. I knew my place too well to remark it openly, and before long she broached the subject herself.

"I feel so dull to-night, Ray," she said, "quite melancholy. I fancy strange sounds, and strange music about the house."

"Oh Miss Muriel," said I, "that is fancy truly, why everyone is in bed but ourselves. Madam kept me so long that I was afraid you would get tired of waiting."

"Well, I did begin to think that you were not coming; I suppose auntie had something special to say."

It was the truth that Madam had said several very special things, mostly affecting Mr. Algernon and Miss Ayrton, and the desirability of a match between them, for the Hall stood sadly in need of ready money to keep up its olden state. Whether Madam thought I should repeat this conversation to Miss Muriel, and so let her know tacitly that she would not countenance a match between the cousins, I know not, but it is certain that I never knew her so chatty and communicative before, she not being in the habit of conversing familiarly with any of her dependents.

So I parried Miss Muriel's remarks as well as I could, and soon left her to repose.

As I crossed the broad corridor from which the principal bed-rooms opened, I heard a noise in the hall below. Looking down over the carved balustrade, I saw a faint light issuing from the drawing-room door. My foot was on the first stair to descend, when looking down again, I saw the door open wide, and a tall female figure emerge from the room, clad in a long dark dressing-gown, with hair unbound and flowing. As she stood for a moment in the hall, the light from a taper she carried shone full on her face, revealing plainly to my astonished eyes, the features of Miss Agnes Ayrton. She was very pale, and her dark eyes shone with what seemed to me a fierce unholy light. I knew that she must pass me to regain her own room unless I retreated to the second story before she reached the landing. My first impulse was to flee, and I obeyed it. As I gained the staircase at the end of the corridor, she reached the top of the first flight. I, having no candle, could clearly see her face by the light she carried. I sometimes think I can never forget its expression, as turning towards Miss Muriel's door, she shook her small clenched hand, and muttered a few fierce words in some foreign language. She then passed into her own room, which was the principal one on that floor.

With the next morning's light, I arose and crept down to the drawing room.

Miss Muriel's harp stood in its accustomed corner. I raised the cover with a foreboding heart. It was as I thought. The strings were all cut to pieces, and lay in confusion at the foot of the instrument."

*(To be continued.)*

## REMEMBERED.

There is not one swift hour of all the day,  
In which our hearts forget her, who is not;  
No dawning cometh, whether bright or grey,  
That finds her absent from our waking thought.  
Shines never noontide when we pause to note  
The children playing under shady trees,  
But echoes of her silver laughter float  
In fancy to us on the summer breeze.  
There falls no twilight when our young lambs come  
Weary with gambols on the daisied sod,  
To seek the folded shelter of their home,  
But we remember one who is with God.  
Ah never, never, through earth's shine or shower,  
Can we forget our early-gathered flower!

POETS are never young, in one sense. Their ears hear the far-off whispers of eternity, which coarser souls must travel towards for scores of years before their dull sense is touched by them.

## The Court and High Life.

It is expected that the Queen will remain in Scotland till about the middle of November, when Her Most Gracious Majesty will proceed to Windsor.

Her Royal and Imperial Highness the Duchesses of Edinburgh gave birth to a princess at Coburg on the 1st of September.

The Princess Louise and the Marquis of Lorne on their arrival in Canada, will visit the principal cities of the dominion, and it is expected that they will pass a week or two in a leisurely survey of each province. Their residence will be Rideau House, Ottawa.

Lady Dufferin has returned to Europe, but the Earl remains in Canada until the general election is over.

The Persian Ambassador has, by command of the Shah, presented to the Duchess of Majenta, the Ladies' Order of the Sun, which is reserved as a rule for Royal Personages.

The King and Queen of the Belgians are expected in Paris for the distribution of the prizes at the International Exhibition.

The marriage is announced of Lord Lyttleton to the Hon. Mary Susan Cavendish, second daughter of Lord and Lady Chesham, and younger sister of the Countess of Leicester. The event takes place in December.

The marriage of the Bishop of Lichfield and the Hon. Augusta Barrington, sister of Viscount Barrington, M. P. is expected to take place early in November.

The Countess of Leicester gave birth to a daughter on September 9th, at Holkham.

The first ball of the season will be held at the Grand Hotel, Eastbourne, on October 2nd, under the distinguished patronage of the Duke of Devonshire, K. G., Duke of Abercorn, K. G., Marquis of Hartington, M. P., Earl of Durham, Lord Edward Cavendish, Lady Fanny Howard, F. J. Howard, Esq., J. P., Baron Henry Solvyns, Admiral Henry Carr Glyn, C. B., &c., &c.

The sad intelligence of the sudden and unexpected death of Lady Egerton of Tatton, was received on Wednesday, September 11th. Her ladyship died at Homberg, where she had been staying for the benefit of her health. The deceased lady was Charlotte Elisabeth, eldest daughter of John, second Marquis of Ely.

## The Theatres.

**HER MAJESTY'S.** We understand that this house will shortly be open for a winter season of English Opera, under the direction of M. Carl Rosa.

**DRURY LANE.** Mr. Chatterton has commenced his season at this house with Shakespeare's play of *The Winter's Tale*. The cast is a very strong one, including Messrs. Charles Dillon, Ryder, Cowper, E. Compton, and Atkins, and Mesdames Emily Fowler, Huds-peth, and Mrs. Hermann Vesin. The play is produced on a scale of great magnificence, Mr. W. Beverley being the principal scenic artist. The play is preceded by Leococq's operetta *Angela*, and followed by an amusing ballet by the clever Lauri family; the whole forming a most attractive programme.

**THE HAYMARKET.** Here Mr. Sothorn's amusing impersonation of Lord Dundreary has been followed by a new and original comedy drama, entitled *Conscience Money*. It is by Mr. H. G. Byron, the talented author appearing in one of the principal characters, and being supported by Messrs. Howe, Pateman, Kelly and Ferris, and Mesdames Bella Pateman, E. Thorne and Harrison. The piece is full of humour and interest, and promises to have a very successful run.

**THE PRINCESS'S.** The grand spectacular revival of *Uncle Tom's Cabin* is proving most successful at this

house. All the principal incidents of Mrs. Stowe's favorite novel are given with striking dramatic effect, and the cast is very good, including Mr. C. H. Morton as Uncle Tom, Mr. J. H. Rowe as Legree, Mr. C. Warner as George Harris, Mrs. Drummond as Eliza, and Mrs. Rouse as Chloe. Miss Marie Bates affords endless amusement by her quaint and humorous acting as Topsy. The introduction of the host of colored freed slaves, and jubilee singers, adds immensely to the attractions of the drama: the songs, choruses, and dances are received with rounds of applause, which also rewards a very clever Banjo performance by Mr. H. Weston. The new scenery by Mr. Julian Hicks is most artistic and effective.

**THE ADELPHI.** Here we have to record the continued success of the powerful drama, *Proof, or a Celebrated Case*. Mr. Henry Neville is specially engaged to appear as Pierre Lorraine, and is ably supported by an excellent company.

**THE STRAND.** Mr. George Honey has been nightly attracting crowded audiences to this favorite little house, by his humorous acting as the Marquis de Bradancour, in the extravaganza *An Ambassador from Below*, and as the impecunious Major Bancombe, in Halliday's spirited comedy, *Love or Money*. Both the characters are admirably adapted to display Mr. Honey's vocal gifts, as well as his great talent as a humorous comedian.

## Correspondence.

\* \* \* Correspondents must in all cases enclose REAL name and address in addition to PSEUDONYM. When no PSEUDONYM is given the initials of name will be prefixed to the answer.

\* \* \* Correspondents who desire answers by post must enclose a stamped and addressed envelope.

LIZZIE writes:—

"I and my sister have just returned from the 'Paris Exhibition, I am a subscriber to your Journal, and my sister patronises a sixpenny one. She had all her dresses made from her favorite journal, and I had mine made from yours. At the Exhibition everyone made remarks about her attire, while I glided about at my ease, feeling very glad that I had adhered to my old journal."

DOROTHEA writes:—

"I have just returned with papa from the 'Paris Exhibition. I expected when there to find Frenchmen all politeness. The weather was stormy when we left our Midland home, and I thought my favorite Costume would be the most suitable for travelling, a long Ulster cloak, round felt hat, and short dress. I had heard the latter was very fashionable in Paris. I got on very well till I arrived in France. French gentlemen stared at me a great deal. One day at the Exhibition, after we had taken some refreshment, I asked the proprietor how much we had to pay: he said '3 francs Monsieur.' I asked him again, thinking he must have made a mistake, but he again said '3 francs Monsieur.' I looked at papa, who only laughed and said it was on account of my aquiline nose. I think it was because of my dress. Will you have the kindness to give me your opinion?"

We think it was the dress, which would look rather masculine.—Ed. W. F.

AMY.—The most useful dress for an economical young married lady, is a black silk made en Princesse. Trim the front *en tablier*, and have a long train for evening wear. A lace polonaise worn over an open body makes a most elegant dinner *toilette*. Amy can have different polonaises of light blue or pink cashmere.

J. M.—(Scarborough) We shall be happy to forward the information you require on receipt of a stamped directed envelope, it would be against our rules to print it here.







November 1878

Plat. 1

*Le Monde Élegant*



November 1878

Plate 2

Le Monde Élegant









November 1878

Platz 3

Le Monde Élegant





November 1878

Le Monde Élegant

Plat. 4.







November 1878

Plate 5

## Le Monde Élegant

These Bonnets & Hats can be had at Madame Desfontaines, 30, Boulevard des Capucines, Paris.  
 Modiste to Her Majesty the Queen, and to H. H. H. the Emperor of Austria.





# REVERSE VIEWS OF OUR PLATES OF COSTUMES.

PLATE 1a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 2a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 3a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 4a.



Fig. 1.

Fig. 2.

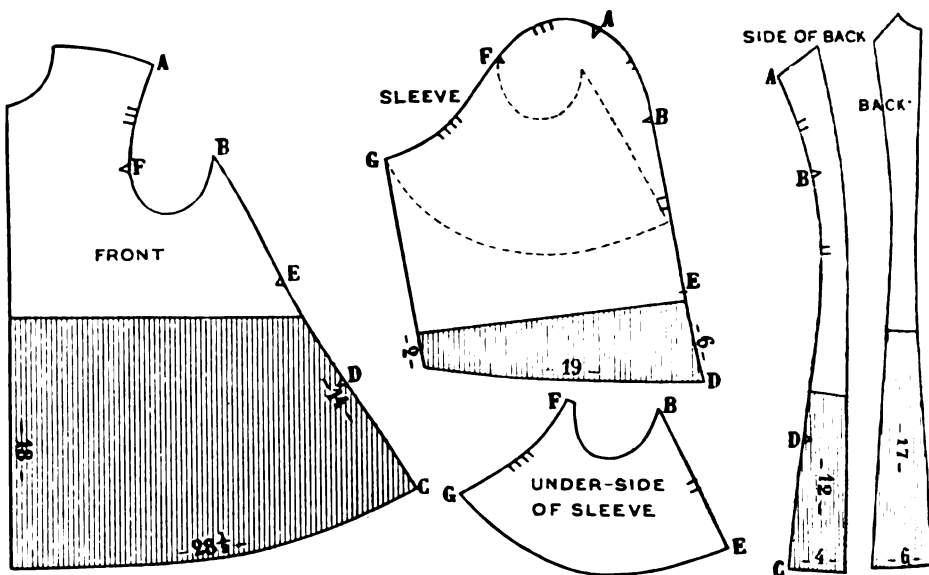
Fig. 3.

## THE CHAMBORD VISITE.

(Our first pattern).

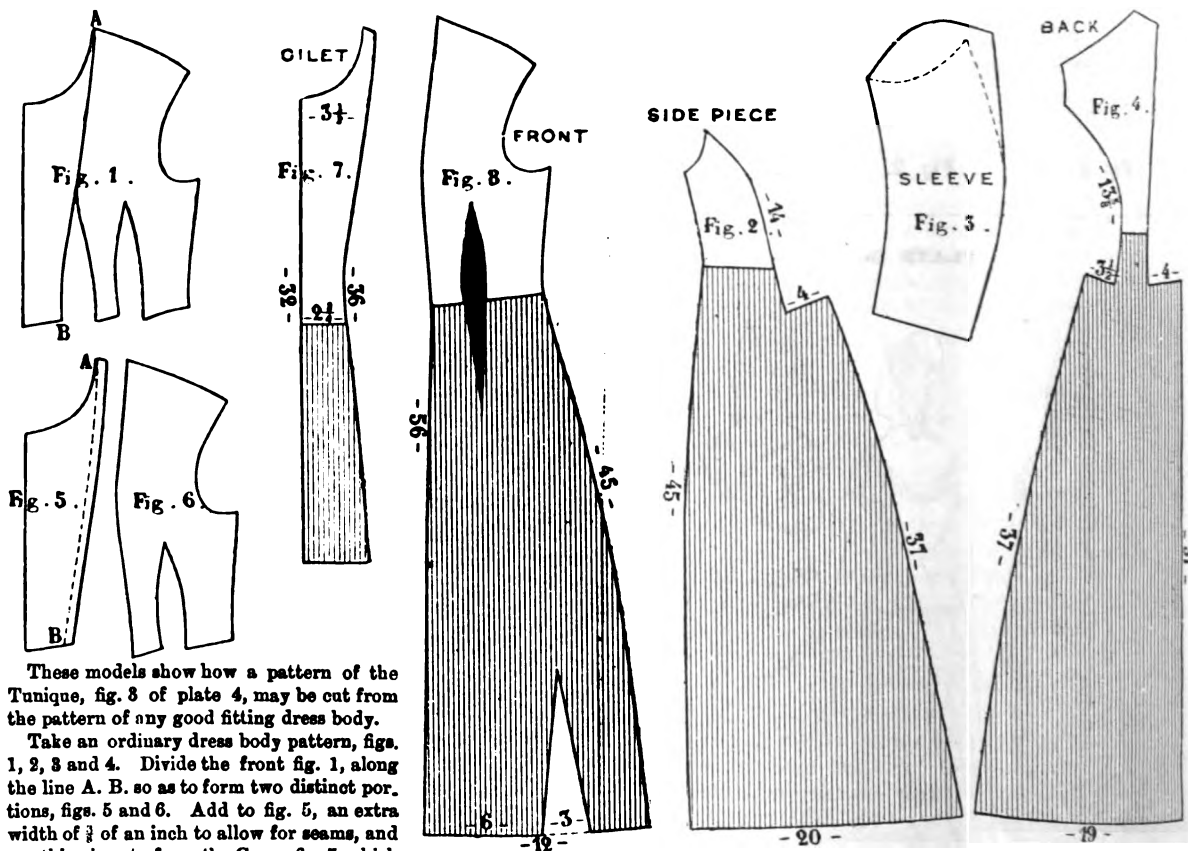
The plain portions of these models show the Chambord Visite, as we have given it full-sized: the shaded parts show what has to be added in order to complete it to its full length. The letters show how the various parts of the pattern are to be joined together.

The side seam of back B. C., is joined to the side seam of front B. C.: the upper part of this seam A. B., being in reality the back part of the armhole. The back part of sleeve A. B. D. is sewn to side seam of back A. B. D. The rest of the making up is so simple as to need no explanation.



## THE CYPRUS TUNIQUE & PLASTRON,

As shown on fig. 3 of our fourth plate.



These models show how a pattern of the Tunique, fig. 8 of plate 4, may be cut from the pattern of any good fitting dress body.

Take an ordinary dress body pattern, figs. 1, 2, 3 and 4. Divide the front fig. 1, along the line A. B. so as to form two distinct portions, figs. 5 and 6. Add to fig. 5, an extra width of ½ of an inch to allow for seams, and use this piece to form the GILET fig. 7, which must be 32 inches long at the front edge and 36 inches long at the part which joins the front. Fig. 6 must next be lengthened to form the FRONT OF TUNIQUE, as shown on fig. 8, which is 56 inches long at front and 45 inches at the seam under the arm, the width at bottom being 12 inches, out of which a gusset 8 inches wide is cut as indicated, and filled in by pleating, as shown on the colored plate. The side piece fig. 2, must be lengthened so as to make the seam under the arm 45 inches long, the side seam 14 inches long, and the side pleat 4 inches wide and 37 inches long, the width at bottom being 20 inches. The back fig. 4 has the side seam 18½ inches long and the side and back pleats each 37 inches long; the pleats are 3½ and 4 inches wide and the bottom has a width of 19 inches. This pattern, cut out to its full size, will be sent to any lady on receipt of 9 stamps, addressed to Louis Devere & Co., at 1 Kelso Place, Kensington, London.

THE  
*Ladies' Monthly Magazine,*  
**THE WORLD OF FASHION.**

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 659.

NOVEMBER, 1878.

VOL. 55.

### Observations

#### ON LONDON AND PARISIAN FASHIONS.

Fashion is one of the branches of the Fine Arts; it has a civilizing influence, because it develops our natural love of the beautiful and the useful. When the Fine Arts are advancing it is a sign that a nation is under the influence of its most cultivated minds: when they recede, it shows that the nation is no longer led by the most refined intellects. The higher classes of Frenchmen think that this latter state of things is now taking place in their country: they think that the leaders chosen by the Republicans will never be of their class, since the mass of the people have little appreciation of the intellectual, the artistic, or the beautiful. The French aristocracy therefore imagine that their nation will decline, and that the French will lose the artistic pre-eminence which they have hitherto held among nations. We hope they are mistaken in this idea, and we think they ought frankly to accept the changes brought about by the evolution of European thought, and to conciliate and guide instead of holding aloof. This has been the wise principle always acted upon by the English Aristocracy, and which enables them always to retain their influence, no matter what the fluctuations of political power may be.

But now to our subject. We have seen most of the novelties that are in preparation for our dear friends on their return from their *Chateaux*. There will be a revival of the old custom of wearing the train carried on the arm when walking. We suppose most of our fair readers have heard of this style of their ancestors. The *Duchesse of B—z*. has given orders for a costume to be prepared something like one seen on one of her ancestors, in their noble gallery of family portraits. Of course it will have all the latest improvements. We shall give this style in our next month's number.

For the promenade, Cloaks and Mantles will be a little longer; the color mostly black; drab

has disappeared; Cloaks and Pelisses are ornamented with fur, and reach considerably below the knees. Large open-sleeved Mantles are very richly embroidered.

Our plates give a fair indication of the styles that will be worn both for promenade and evening.

For materials, plaids, stripes and checks are giving way to figured patterns.

In our past numbers we stated sufficiently our opinion about short skirts and crinolines; everything has confirmed our predictions.

#### OUR PARIS LETTER.

Paris.

Ma Chère Amie,

I propose for the subject of this letter, a description of various things in the Exhibition interesting to Ladies. Dresses I will not describe, as engravings of them will be given in the December No. but there are a thousand-and-one other articles left to me.

I will begin with Lyons brocaded silks; there is a great variety of patterns; first we see the thick rich brocade as worn by our ancestors, and then the thinner ones of smaller and neater patterns, that might be worn as trains.

The boots and shoes are very elegant; the shape and height have not changed, they are all slightly rounded at the toes; the ornamentation of embroidery is very beautiful and artistic.

Corsets have undergone a great improvement; which renders them less injurious to health. A large piece of elastic takes the place of the ancient lacing up the back, and instead of the ordinary busk, there are 6 straps, that allow any Lady to tighten or loosen at pleasure.

Under Clothing has not changed much, but there is a marked difference in the fullness: flannels and chemises are cut to fit the figure, so as to allow the Princess dresses to fall gracefully everywhere.

Jewellery is now in greater variety than it has ever been. I have, for the sake of my fair readers, spent a whole day in hunting out all the different jewels that are exhibited by all nations. This is the result:—For morning wear there are some very pretty sets of Turquoise, Jet, Malachite, Amber, Coral, Lapis Lazuli, carved Lava, etc. all in good taste, and well suited for the short sleeves now being worn. For evening more elegant and richer Jewellery is to be seen, such as the Genoese and Norwegian filigree work—these are very beautiful and lace-like) Coral, Amethysts, Emeralds, Topaz, Pearls, Rubies and Sapphires, all set with Diamonds, and all made with great artistic taste.

The exquisite Brussels Lace Polonaises suitable to be worn over Princess Robes, are very much admired. The embroidery is also very fine. Of Hats and Bonnets there is a great variety, but no new ideas have as yet occurred to the milliners.

CONTESSÉ DE B—.



## THE FULL-SIZED PATTERNS.

The Patterns are all suited for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest and 24 waist, unless otherwise stated in the description. All allowances necessary for seams, are already given in these Patterns.

The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the Editor will be happy to supply the deficiency post free, during one month after publication, on receipt of a letter or post card addressed to him at 1, Kelsio Place, Kensington, London, W.

### THE CHAMBORD VISITE.

Our first full sized pattern is the upper part of a very elegant and useful Visite Mantle which is called the "Chambord," and is illustrated on the third figure of our first plate. The pattern consists of five pieces, viz: front, side of back, back, sleeve and under-side of sleeve. The size of our paper would not allow us to give any of these pieces in their full length, the under-side of sleeve excepted. The front will require lengthening 17 inches at the front edge and 14 at the seam under the arm; the side of back must be lengthened 12 inches, and the back 17 inches; while the sleeve will have to be lengthened 2 inches at the front and 6 inches at the back. The manner in which these pieces are to be joined together, is indicated by notches and small cuts, and is further explained by the small models at the top of our seventh plate.

### THE GLADYS CORSAGE À GILET.

Our second pattern (all the pieces of which are marked by one round hole) is the very elegant Corsage à Gilet, which is represented on the first figure of our fourth plate. The pattern consists of six pieces, viz: gilet, front, revers, sidepiece, back, and top part of sleeve. The revers is cut in blue tinted paper. The manner of making up this pattern is so simple as to need no description.

## Description Of the Plates of Costumes.

### PLATE THE FIRST.

Fig. 1.—Sleeved Cloak of black cloth, trimmed with long fur, with muff to match: it is a very useful and warm cloak. Will require 4½ yds. of 54 inch cloth; 6 yds. of fur; 2 rosettes in *passementerie*, with 2 tassels each. The muff is made like the pockets, with a strip of cloth bound by fur on each side; it will require 1 yd. of fur; a strip of 4 inches of cloth; 1 rosette and 4 tassels.

Dress of an ordinary woollen material.

This sleeved cloak may be cut from the full-sized pattern given for September 1877, by lengthening the skirt.

Fig. 2.—"L'Élegant," a velvet Pelisse trimmed with silk fringe, cord and tassels. Will require 6 yds. of velvet 19 inches wide; 1 yd. of black silk; 1½ yds. of cord studded with bugles; 10 rosettes; 10 tassels; 2½ yds. of fringe; 24 buttons.

Princesse dress of grey cachemire, trimmed with a wide Galon and chenille fringe of the same color, the front of the dress is slightly puffed: the body has a gilet made of the same material as the galon, and edged with fringe to match. It is a neat and very pretty costume,

and will require 14 yds. of grey cachemire 22 inches wide; 2 yds. of figured cashmere for galon and gilet; 4½ yds. of fringe; 18 buttons.

This elegant Pelisse may be cut from any good fitting Polonaise pattern, by shortening the skirt, adding three-eighths of an inch all down the front edge, all along the middle of back, and at the seam under the arm; also cutting the arm-hole about half an inch deeper.

Fig. 3.—Visite Mantle called the Chambord; it is made of cloth, trimmed with fur; its shape makes it very useful for a visiting cloak, as it is easily put on and off, and at the present time it is decidedly fashionable: will require 3 yds. of cloth 54 inches wide; 6 yds fur; 24 yds. narrow braid; 48 buttons.

Princesse Dress of silk of two shades. The body has a gilet and sleeves made of the plain brown silk: will require 13 yds. of figured silk; 4 yds. of plain brown silk; 18 buttons.

We give the full-sized pattern of this Visite.

All the Costumes on this plate are from MADAME DAT-FALLETTE.

### PLATE THE SECOND.

Fig. 1.—Princesse Dress of silk and cachemire. The sleeves, gilet, bows, plissés, and train are of silk. The tablier and body are made of a lighter shaded cachemire. This costume needs no description, as it is so well represented. To make it will require, 12 yds. of silk 22 inches wide; 4 yds. of cachemire same width: 2 yds. of chenille fringe; 5 yds. of *passementerie*; 4 *pattes* of *passementerie* for the sleeves and gilet; 18 buttons.

Fig. 2.—The Duchesse costume of black satin, black velvet and velvet brocade. This toilette is very elegant and not difficult to reproduce. It is lined throughout with black muslin and can be made up either with the tunique and skirt separate, or with both together. The tunique is long, and the two ends are taken back and looped one over the other, the ends then fall gracefully over the train, which is ornamented by 5 *pattes de velours*. Will require, 16 yds. of satin 20 inches wide; 2½ yds. velvet brocade; 2 yds. black velvet: 9 yds. of chenille fringe; 12 yds. satin ribbon 2 inches wide; 6 yds. satin ribbon 1 inch wide; 12 buttons.

Fig. 3.—Little Girl's Paletot, made of cloth plush. A very useful style for the little ones; muffs are generally very much in the way of children, when they wish to play; here the hindrance is avoided. Requires 1½ yds. of cloth 54 inches wide; 12 buttons.

This Child's Paletot may be cut from the second full-sized pattern for October 1877.

All these Toilettes are by M<sup>me</sup>. DUSUZEAU.

### PLATE THE THIRD.

Fig. 1.—Ball Costume of white muslin trimmed with lace and mauve ribbon. This toilette is light and very pretty for a young lady. The body is made separate, the skirt and tablier

are made in one; the *tablier* is *bouffant* in front, trimmed with lace and studded here and there with mauve ribbon; the back forms a *pouf* over the *plissé* of the skirt. Will require  $5\frac{1}{2}$  yds. of muslin;  $1\frac{1}{2}$  yds. mauve ribbon 6 inches wide; 3 yds. 1 inch wide;  $2\frac{1}{2}$  yds. 2 inches wide; three widths of white lace  $2\frac{1}{2}$  yds. of each.

The pattern of this *Corsage* was given in our August number.

Fig. 2.—Ball toilette of white *mousseline de l'Inde*, and straw colored silk. This *Princesse Robe* is, (as are all ball dresses) *montée* upon muslin. The black velvet is a strong contrast, it may be changed to blue if the lady is fair. Will require 12 yds. of *mousseline de l'Inde*, or 6 yds. of ordinary muslin;  $4\frac{1}{2}$  yds. of straw-colored silk; 7 yds. rich embroidery;  $2\frac{1}{2}$  yds. narrower rich embroidery; 4 yds. ribbon velvet for sash; 2 yds. 3 inch ribbon velvet; 12 yds. 2 inch ribbon velvet;  $4\frac{1}{2}$  of straw-colored silk fringe.

The Models of this train skirt will be found in our number for January.

Fig. 3.—Ball Toilette of light foulard and blue brocaded silk, ornamented on the left side by a wreath of blue and white forget-me-nots; the same combination in the hair. This Toilette is very becoming to a blonde, for  
"Le bleu est le fard des blondes."

Quantities required: 7 yds. light blue brocade; 9 yds. light foulard;  $5\frac{1}{2}$  yds. chenille fringe; 3 yds. Malines lace.

Our second full-sized pattern for August last may be used for this *Corsage*. The models of the *Marquise* train skirt were given in Jan. last.

These Toilettes are from MADAME CELY.

#### PLATE THE FOURTH.

Fig. 1.—Morning Toilette of *Cachemire de l'Inde*, with a *gilet* of brocaded silk: the front and back are slightly puffed over the skirt. Will require 4 yds. of 47 inch *Cachemire de l'Inde*;  $1\frac{1}{2}$  yds. blue *Cachemire de l'Inde*, 47 inches wide; 1 yd. brocade. Hat of grey felt to match the costume.

We give the full-sized pattern of this *Corsage*.

Fig. 2.—*Pelisse* of thin black cloth trimmed with silk narrow braid, very small bright buttons and fringe: will require  $2\frac{1}{2}$  yds. of cloth 54 inches wide; 1 yd. black silk; 12 yds. narrow braid; 2 yds. fringe; 300 buttons.

*Princesse* Dress of fancy woollen material, slightly gathered in front, full behind: requires 15 yds.

Except that the skirt is shorter, this *Pelisse* is of the same form as fig. 1 in our first plate.

Fig. 3.—Brown velvet Costume, lined throughout with brown silk; the underskirt is two-thirds of silk, the flounce is made of velvet. The *gilet*, cuffs, and two gussets in the tunic, are of silk of a lighter shade. It is a very elegant costume, and easy to reproduce. Requires 11 yds. of Lyons velvet; 2 yds. of light brown silk; 18 buttons; 9 yds. silk for lining.

Bonnet to match.

Our seventh plate contains Models, showing how to cut the pattern of this elegant *Tunique à Gilet*.

These Toilettes are from MADAME COSTADEAU.

#### PLATE THE FIFTH.

No. 1. HAT of dark green felt, and of velvet of the same color. The brim is turned up and is covered by the velvet which forms bands and loops fastened at right side by two gilded rings. The top of crown and the front are trimmed by dark green feathers, the central portions of which are gilded; the gold being of the "Vieil or" tint.

No. 2. CHAPEAU of navy blue felt: in front are large bows of black silk finished at one edge by scarlet, to these are added other bows without the scarlet edging and fixed by a scarlet knot, and the strings are of the plain silk. At the back are some red roses accompanied by pale colored foliage.

No. 3. Round HAT of reddish brown velvet. The crown is turned up, and the inside is trimmed by a garland of roses with foliage: from the garland starts a long feather ornamented with gold, which falls towards the back of the Hat.

No. 4. CAP of white lace and bright blue ribbon. The lace forms, at front and sides, frills and spiral folds, mixed with bows of the blue ribbon: the lace terminates in lappets which are brought round to the front. At back are bows and short ends of the ribbon.

No. 5. Round HAT of dark green felt, the edge of brim is turned up, and the crown is encircled by a curled feather trimming: in front is a group of flowers, consisting of a full blown rose with buds and foliage, and a large *marguerite*.

No. 6. BONNET of reddish brown velvet, trimmed by gilded feathers, and lace of the same description: in front are bows of the velvet, and at back is a red rose: narrow strings of reddish brown and of gold colored ribbon, which forms a bunch of loops at the left side.

No. 7. HABITSHIRT of white opaque muslin with a linen collar scalloped and edged by a frill of white lace: on the chest are bows and ends of pink ribbon. The front of habitshirt is arranged in flat folds and is closed by buttons.

No. 8. SLEEVE belonging to the collar No. 7: it is of opaque muslin, and the cuff, which is of linen, is scalloped and finished by a frill of lace to correspond with the collar.

No. 9. CHAPEAU of black felt, having the inside trimmed by a chain of bows of black satin: the crown is encircled by twisted bands of black and of gold colored satin, the latter forming strings which start from the back: in front are three gilded feathers, and at left side is a flower, formed of several small dark blue bird's wings.

No. 10. Round HAT of black satin and velvet: the brim, which is turned up, is covered by the velvet, and the satin is draped over the crown, which is partially covered by a long black ostrich feather: in front is a gold ornament.

No. 11. HAT of light grey felt; the crown is high, and the brim is edged by reddish brown velvet, surmounted at front and sides, by a fancy trimming of pale grey and gold colored silk cord; at back are bows of the velvet accompanied by two darker grey feathers, two dark grey *aigrettes*, and a reddish brown feather.

No. 12. Morning CAP of white opaque muslin and lace; the crown forms a puff of the muslin, enclosed by a frill of lace headed at front and sides by bows of pale yellow ribbon, edged at one side by black. The strings are of similar ribbon.

All these Bonnets, Hats, &c., are designed by MADAME DUFOURMANTELLE, Boulevard des Italiens.

## THE HOUSEKEEPER'S STORY.

*(Concluded from our last month's number.)*

## CHAPTER V.

"I cannot say, Miss Muriel, that I felt great astonishment when I saw the mischief which was done to my young mistress's harp, for I had thought often during the night (which was a sleepless one for me) of Miss Ayrton's face as she came stealthily from the drawing-room so late in the previous evening. I felt however, that although I might with propriety keep silent concerning the destruction of my silk dress, that here was a matter which I was, in duty bound, obliged to reveal to my mistress.

I merely paused, therefore, to restore the cover to the harp, and then went at once to Madam's room. The hall clock struck seven as I knocked at her door; it was an hour earlier than my wonted time to attend my lady, but after a moment's pause I heard her voice giving me permission to enter.

Madam had not yet risen, but she gave me the privilege (always accorded), of freely speaking to her. I told her all; of my dress, and my own suspicions concerning that matter, of Miss Ayrton's late visit to the drawing room, and her strange demeanour, then of the damaged harp. As I proceeded I saw many changes pass over Madam's face, showing surprise, incredulity, anger, and grief in rapid succession as my narrative progressed to the end.

When I had finished she remained for some minutes in thought, and then said abruptly,

"I will rise, Ray, and when dressed I will see Mr. Algernon. You had better send Thompson to ask him to come to me in half-an-hour."

I did as I was bidden, and then returning, dressed my lady to receive her son.

During that hasty *toilette* not one word relating to the subject in hand passed Madam's lips, but when I had finished my duties, she said, without looking at me,

"I shall esteem it a favor, Ray, if you refrain from mentioning this subject, even to Miss Muriel, until I give you leave."

I had no time to assure my lady of my faithfulness, for Mr. Algernon entered, looking hurried and surprised, and I left the room, carefully closing the door behind me.

I went to Miss Muriel, and after affording her the slight aid she required in dressing, I brought her drawing materials, with which she always wiled away an hour before breakfast, and then went to my own room.

I had scarcely closed my door, when Madam's bell rang, and I hastened to her apartment.

Mr. Algernon was gone. Madam looked very pale, but was calm and self-possessed.

"Ray," she said quietly, "I am about to speak to you in confidence. Upon closely questioning Mr. Algernon, I find that the late Mrs. Ayrton died insane,—a fact which has been carefully concealed from Miss Ayrton and the world in general, and which only became known to Mr. Algernon by mere accident. You will remember that I spoke somewhat openly to you last evening on a subject which must now be forgotten."

She paused a moment, and I remembered distinctly the conversation of the evening before, in which Madam had more than hinted her hope of a union between Mr. Algernon and Miss Ayrton. I could see she felt the disappointment keenly, but the proud, old nature stood her in good stead in this trial.

"Mr. Algernon is going to London," she continued, "and will, I trust, return with Mr. Ayrton this evening. Miss Ayrton will doubtless leave the Hall in her father's care. Meanwhile, I desire perfect silence to be observed to me, as to others, on this very painful subject. I will now read prayers."

Madam descended to the library, where it was her custom to conduct the family devotions. The servants assembled as usual, Esther, Miss Ayrton's maid among them, and Miss Muriel was in her accustomed place, but Miss Ayrton was absent. I saw Madam's keen eye observe the vacant chair, but she made no remark, and proceeded to read the prayers in her calm, even voice, unshaken by one trembling tone or indistinct utterance.

Miss Ayrton breakfasted in her room, as she had often done, but Madam, contrary to her custom on such occasions, did not visit her in her chamber, though as I left the room I heard her ask Esther if Miss Ayrton had slept well, and was in her usual health. Esther replied in the affirmative to both questions.

When breakfast was over, Madam retired to her own sitting room, where I believe she engaged in writing.

Miss Muriel started with Captain Leslie to visit an old ruin which was the subject of much interest in that part of the country.

As I assisted her to dress for her ride, she chatted in her own pretty, pleasant way, chirping between while to her birds, a pair of pretty canaries, great favorites, for they were a gift from Mr. Algernon.

"I will not wait to feed them, Ray," she said as she turned to go, "you will do it for me, will you not?"

I gladly promised, always eager and proud



to serve her, and she hurried away, saying,

"Any time this morning will do, they have plenty of food at present."

We left the room together, she descended the stairs to join Captain Leslie, who was waiting for her, and I went up to my room on the second floor. On my way I met Esther, with a face by no means pleasant.

"I certainly never saw Miss Ayrton's match for giving trouble," she said crossly, as I passed her, "here she is sending me into Mickleham to match the ribbon on the dress she wore last evening, after saying she would never wear it again. In this heat, too, and just at my busiest time, and she there lying on the sofa. She might have had the carriage, and gone into Mickleham, but I have to walk."

I felt sorry for the poor woman, looking so wearied and worried, but I was unable to help her, so after expressing my sympathy and bidding her good-morning, I went on to my room, where I busied myself in preparing some sets of lace which Madam had desired me to clean.

In the earnestness of my occupation I forgot Miss Muriel's request about feeding her birds, until nearly twelve o'clock. I waited a few moments to complete my task, knowing the little pets were in no danger of starvation, and then went to my young mistress's room. To my surprise I found the door locked. I paused a moment, and then knocked. There was no reply, but I fancied I heard a faint movement in the room. I knocked again, thinking it just possible that Miss Muriel may have changed her mind about Fairless Abbey, and taking a shorter ride, might have come in while I was shut in my second-story room busy at work. There was no answer to my second knock. I repeated the summons once more, but a dead silence followed. I turned hurriedly away, and ran down stairs. I saw by the closed door as I passed, that Madam was still in her room. As I descended to the hall I met Esther, who had just returned from Mickleham.

"I met Miss Muriel and Captain Leslie in the town," she said, "they were riding through towards Fairless, and Miss Muriel stopped to tell me that Gray was in Mickleham with the dog-cart, and that if I could wait I should get a lift home."

I felt uneasy at hearing that Miss Muriel had indeed gone on to Fairless. Who could have been in her room during her absence, and with locked door? A sense of something wrong, a feeling of impending evil seemed to possess me, as I stood in the hall that hot summer noontide. The thought of Miss Muriel's

birds again came into my mind, accompanied with a strange reluctance to enter her room.

But my sense of duty and affection to my young mistress was strong, and conquered this vague strange feeling, so I retraced my steps and once more tried the handle of Miss Muriel's chamber door. This time it yielded to my touch, and I entered the room. It was in its usual order, but a deep silence prevailed in place of the merry carolling of birds which usually filled that pretty, flower-scented room.

My forebodings were not groundless, for on approaching the cage, I saw Miss Muriel's feathered pets lying dead, with twisted necks, on the sand-strewn floor of their little home. I burst into tears at the sight. It seemed so cruel a thing, and yet so mean, to strike at my sweet young mistress in such a way. I took the little things in my hand one by one, smoothed the ruffled plumage, and stroked the lifeless heads, whose tiny bright eyes would never look up in gladness to the sun again, from whose little shut beaks the sweet carol would never more break in greeting to the sunshine, or their mistress's loving care. My tears dropped on them thick and fast, and mingled with my grief was a feeling of strong resentment against the doer of this cruel deed.

Of course my thoughts flew at once to Miss Ayrton. Indeed it would have been impossible for me to judge otherwise after the incident of the morning, and with my anger I felt a strong sense of fear. If the fatal disease which, as Madam told me, she inherited from her mother, was developing itself with such frightful rapidity, would not *human life* be in peril unless she were placed under proper restraint?

All her malice had been directed, tacitly and pointedly at Miss Muriel, doubtless through some distorted feeling of jealousy. Might she not lay violent hands on Miss Muriel herself?

I feared to tell Madam of this new circumstance, knowing that she had done everything possible to be done in sending Mr. Algernon to London for Mr. Ayrton. It would be useless to trouble her afresh, more than useless, for it would merely increase tenfold her anxiety. I knew it would be impossible to conceal the fact from Miss Muriel longer than the evening, —I might keep it back till then by carrying the cage to my room, as I sometimes did, for I loved to hear the birds singing while I worked, —but before that time I hoped Mr. Algernon would have returned, and that Mr. Ayrton would have adopted proper means to prevent his daughter doing us further damage.

I carried the bird-cage to my room, and cov-

ered it over with a cloth, for it hurt my heart to see the dear little dead things, then I returned to Miss Muriel's room to remove the traces of the disaster, for I had observed feathers, bird-seed, and torn groundsel on the floor.

While thus engaged, I saw a handkerchief on the carpet: picking it up, I found Miss Ayrton's monogram worked in the corner. I was not surprised, but as I rose to my feet a sudden idea occurred to me. I would take the handkerchief to Miss Ayrton myself, and say where I found it.

I did not take time to alter my mind, but I went at once to Miss Ayrton's apartments. She occupied two rooms opening from the principal corridor, a sitting-room and bed-room leading into each other. The sitting-room opened straight from the corridor, and was the next room but one to Miss Muriel's. I heard Miss Ayrton's voice speaking to Esther as I knocked at her door, but she paused in her directions, and bade me come in. I entered, and went up to her at once.

"Well, Ray," asked Miss Ayrton, looking first at the handkerchief in my hand, and then full in my face.

"I found this, Miss Ayrton," I said gravely and steadily, although I felt strangely awed by the look in her eyes.

"Where?" she asked quickly.

"In Miss Tregarth's room," I answered, "and I found something else too, Miss Ayrton."

"Did you?" she sneered. No expression in my voice, I trust, Miss Muriel, can give you any idea of the malice in her tone. "Did you? I don't like certain noises, Ray,—" she paused and laughed, oh! so strangely, "I don't like the rustling of silk, Ray, especially black silk. I don't like the sound of the harp, and the song of silly little, yellow birds drives me mad."

I could not answer her. I put the handkerchief on the table, and left the room without another word.

Miss Muriel and Captain Leslie returned about two o'clock, and while she hastily changed her riding dress, my young mistress failed to notice the absence of her birds. Miss Ayrton still kept her room, and Madam retired immediately after luncheon to her own apartment.

#### CHAPTER VI.

The afternoon was very hot, and wearing away in a dull listless manner indoors and out. I sat in my own room about five o'clock. In about half-an-hour, if he were fortunate in meeting Mr. Ayrton, our young master would be back. How I longed for his return, knowing all I did, I need scarcely say. The window

of my room looked down a long grassy park-glade, at the end of which was a summer-house abutting on the lake. The summer-house was furnished as a ladies' sitting room, and was much used by Miss Muriel, therefore I was not surprised to see her at the time I name, sauntering down the wide grassy way in that direction. How well I remember her as she looked on that eventful day! The greenery above cast light shadows on her dress as she passed slowly under the old trees. Her pretty hair was loose, and fell to her waist in long ringlets, and she swung her broad straw hat by its strings as she walked unconsciously on towards the summer-house. As she passed out of sight, I wondered with a strange fancy, whether any eyes but mine had marked the beautiful girl, who walked so gracefully under the shadows that summer afternoon. Miss Ayrton's rooms on the floor beneath had windows looking the same way. Had she too watched Miss Muriel? While I mused, Madam's bell rang. On attending her, I found that she desired to make her evening *toilette* at once, to be ready to receive her son and Mr. Ayrton when they arrived. When Madam was dressed, she said quietly,

"I think, Ray, that it would be better to tell Miss Muriel something of the sad affair before Mr. Algernon's return. I had better speak to her. Will you ask her to come to me?"

"Certainly, Madam."

"I think too, Ray, that you had better remain while I say all that is necessary, and explain to Miss Muriel about her harp."

"I will do so, Madam." Without further delay I started to the summer-house, not by the grassy way which Miss Muriel had taken, but across the principal lawn and through a corner of the shrubbery which led me to the place from an opposite side.

As I came nearer I heard voices in the rustic building, a loud angry tone, answered by another soft and pleading. Too well I knew those accents, and with my heart's beating quickened by a strange mysterious fear, I hurried to the spot, and entered the summer-house.

Never can I forget the scene which I saw. Miss Ayrton with the strength of frenzy was holding my poor young lady with a tight clasp on both shoulders, while she poured into her affrighted ears a torrent of shrill accusations couched in the violent language, and accompanied by the terrible gestures, of madness. Miss Muriel's face was very pale, but the good old blood, the stern fearless courage of her race asserted itself even in this supreme moment of peril, and the eyes which she kept fixed on her

assailant's countenance had not in them one shadow of shrinking or trace of terror.

Miss Ayrton stood with her back to me, and as I had the presence of mind to approach silently, she was not aware of my nearness. I was not a strong woman, but excitement lent force to my actions then, and I advanced quickly with the intention of wresting Miss Muriel from the insane grasp which held her, when suddenly Miss Ayrton loosed her, and sprang upon me. With awful strength she threw me on the door-step of the summer-house. I was not stunned, and screamed loudly for help. What passed immediately seemed like a dream to me. I tried to rise, but found I was seriously injured. As I fell back with a groan, Miss Ayrton sprang over my prostrate body, dragging after her the now inanimate form of my young mistress, and with a hoarse scream rushed into the lake!

I heard loud voices,—one that of Mr. Algernon—a breaking-down of shrubs,—a rush of many feet, the sound of a heavy splash in the water, and then came a long, long silence of mental darkness and oblivion.

\* \* \* \* \*

Late that evening, when I had recovered consciousness, Madam, with her wonted kindness came to me, and sitting by my bed, and holding my trembling hand in her gracious clasp, told me the sad story of the past day, from the time when I had lost consciousness.

Mr. Algernon, returning from the station with Mr. Ayrton, had heard my screams, and hurriedly sending the carriage to the house, had struck through the grounds to the summer-house, which he reached in time to see the dreadful catastrophe, but one fateful minute too late to prevent it. He saw the unfortunate heiress—as did her unhappy father,—spring into the lake, half-dragging, half-clasping the senseless figure of poor Miss Muriel.

He threw off his coat, and rushed into the water to the rescue. Twice they sank, but other help came, and soon both young ladies lay on the lake-side sward by the summer-house door.

I cannot dwell upon that time, as Madam described it to me. When that deadly clasp was loosened by main force, Miss Ayrton's hands were stiff in death, but God spared our dear Miss Muriel.

In a few days the unhappy father left the Hall with his daughter's remains, and a long time elapsed before Madam heard of him again. When she did, the news was of his death, and

that by his will he left Miss Muriel ten thousand pounds.

My dear young lady recovered her health but slowly, as was the case with me, and when we were able to travel, Madam with Mr. Algernon took us abroad, where we remained for two years. At the end of that time, there was a quiet marriage at the British Embassy in Paris, and Mr. Algernon and his bride (accompanied of course by Madam, whom I attended) returned to spend their honeymoon at the Hall.

This, Miss Muriel, is the true story of the peril which threatened your mother's life in her youth, and which made her always hold her great happiness humbly and almost fearfully. I thank God, my dear young lady, that your future is more assured, and that no evil spirit of jealousy, whether sane or insane, is likely to mar your happiness with the gentleman you have chosen. But you must run away now, dear Miss Muriel, or Estelle will complain of the limited time left for your *toilette*, for she remembers (if you do not) who dines at the Hall this evening."

H. S.

## PEACE WITH HONOUR.

The mighty heart of England beateth high,  
The nation looks expectant to the Queen;  
She, like the great Elizabeth of old,  
Who ruled the seas, and quelled the Spanish Fleet,  
Stands at the helm, with steady hand and eye.  
Beside her see the English statesman true,  
The man of lion-heart and cultured mind;  
Around them dash the waves of faction wild,  
And led by cries of blind humanity,  
One half the nation follows leaders false.

Our Queen stands firm, remembering well the words  
And warnings wise of her departed spouse;  
She grasps the trident of the rolling seas,  
Long given by Neptune to this favoured isle,  
And by her statesman's earnest voice she warns  
The fierce Barbarian of the frigid North.

He taketh up the nation's sounding cry,  
"Humanity," in mockery, with intent  
To rob the "sick man" lying nigh to death.  
"What," saith he rudely, "shall a woman's hand  
Spoil my design? Nay, for her power is gone,  
She long has threatened, but it was in vain:  
Advance my legions, for the prize is won!"

Then Turkey, writhing in the chains of war,  
Cries loud for help, but Europe stands aghast,  
And paralyzed, it dares not lift a spear,  
But in its agony cries, "*Might is Right!*"  
England alone awaking from the dream,  
Answers, "Not so, but rather *Right is Might!*"  
And this has ever been our England's cry!



The nations round her gladly lift their heads,  
And say "Amen. True England ever was  
Our great deliverer, our salvation strong!"  
A mighty fleet surrounds our mighty Queen,  
So great a power was never seen before,  
Manned with true British hearts that fleet will sail  
Wherever ships can go. The conqueror  
Remembers well our nation's history.

So thus at England's word the slaughter ends,  
Then reason calm and true humanity  
Resume their mighty sway: the nations meet  
In solemn conference, and Bismarck stern  
Doth listen well to our great Beaconsfield.  
The peace is made without a cannon fired,  
And our great Hero-Statesman, learned,—good—  
Comes back to us with Peace and Honour crowned!

LEXIE.

## The Court and High Life,

Her Most Gracious Majesty was represented by Lord Bridport at the funeral of the late Sir T. Biddulph.

It is said that their Royal Highnesses the Prince and Princess of Wales will visit the Isle of Man next summer.

His Royal Highness Prince Leopold is travelling in Germany and Italy.

We learn on high authority that the staff of the Marquis of Lorne, as Governor-General of Canada, will include the Hon. Charles Harbord, eldest son of Lord Suffield; Major De Winton, Royal Artillery; and the Hon. R. Moreton, Lord Dacre's brother.

The health of King Humbert of Italy is, we regret to say, by no means satisfactory.

The Princess Emma of Waldeck-Pyrmont, future Queen of Holland, is, on her mother's side allied to the House of Nassau. The Princess of Waldeck-Pyrmont are among the most ancient reigning Sovereigns of Germany. Princess Emma was born on the 2nd of August, 1858.

The marriage of Captain Alfred Egerton, equerry to the Duke of Connaught, with the Hon. Mary Ormsby Gore, eldest daughter of Lord and Lady Harlech, was solemnised at Oswestry on the 10th of October. The newly-married pair received presents from the Duke of Connaught and the Duke of Teck.

## The Theatres.

**HER MAJESTY'S.** Mr. Mapleson opened his autumn operatic season with a fine performance of Beethoven's *Fidelio*. *Rigoletto*, *Faust*, *Don Giovanni*, and Monsr. Bizet's *Carmen* have also been performed in excellent style.

**COVENT GARDEN.** Messrs. Riviere's Promenade Concerts are nightly attracting crowded audiences to this favorite house.

**DRURY LANE.** We have much pleasure in announcing that Mr. Chatterton's spirited introduction of the classical drama, is meeting with well deserved success. *The Winter's Tale*, one of Shakespeare's best works, is placed before the public in faultless style, and will be followed by a series of classic plays, for which Mr. Phelps is specially engaged.

**PRINCESS'S.** Here we have to record the continued success of *Uncle Tom's Cabin*. Every one should see the excellent troupe of freed Negroes and Jubilee singers, who form so important a feature of this attractive performance.

**HAYMARKET.** Here Mr. J. S. Clarke, supported by an excellent company, is keeping up the olden reputation of the house, by his humorous acting as Bob Acres in Sheridan's comedy *The Rivals*.

**ADKELPHI.** Mr. Burnand's drama *Proof*, or a *Celebrated Case*, is enjoying a very long run, which is due alike to the merit of the piece and to the clever acting by an excellent company.

**THE STRAND.** Mrs. Swanborough has commenced her winter season at this favorite little theatre with Burnand's amusing piece, *Our Club*, which is followed by the sparkling opera bouffe *Nemesis*. The company includes Miss Ada Swanborough, Misses Lottie Venn, and Violet Cameron, and Messrs. Marius, Cox, Turner, Vernon, Penley, and Monsr. Loredan.

**THE GAIETY.** The greatest attraction at this house is Mr. Burnand's new comedy *Jeames*, which is founded on Thackeray's well known "Jeames's Diary." The piece is written in Mr. Burnand's smartest style, and is admirably acted by an excellent company, Mr. E. Terry deserving special notice for his humorous impersonation of the title rôle. The performance concludes with Byron's amusing burlesque *Little Doctor Faust*.

**THE OLYMPIC.** At this house *The Two Orphans* have been revived with great success. The piece is acted by a powerful company.

**THE GLOBE.** Here Planquette's comic opera *Les Cloches de Corneville* is proving highly attractive. The music is admirably performed, and Mr. Sheil Barry's acting as the miser Gaspard, deserves very high praise. The manner in which the opera is produced reflects great credit on the management.

## Correspondence.

Correspondents must in all cases enclose REAL name and address in addition to PSEUDONYM. When no PSEUDONYM is given the initials of name will be prefixed to the answer.

Correspondents who desire answers by post must enclose a stamped and addressed envelope.

EDITH writes:—

"Are all articles of dress much dearer in Paris than in London? Some time ago I saw in a sixpenny 'journal of fashion,' an advertisement from a well-known Parisian establishment, offering to send to 'any part of England, any article of dress mentioned in that magazine, on receipt of cheque for the amount.' I am a banker's wife, living far from a large town. After considerable delay I received the article sent for. I found it was nearly double the price I should have had to pay at any of the first rate establishments in London. I shall not believe advertising 'journals' again."

It is well known that all articles of dress are dearer in Paris than in London.—EDITOR.

AMELIE writes:—

"I am not very rich, and being desirous of economy, I bought a cheap journal of fashion, and found in it a pattern which I thought would just suit me. I cut my dress by it, but when I put it on, I found the pattern was very bad: my dressmaker could do nothing with it. I now know I was 'penny wise and pound foolish.' I shall always purchase your Magazine for the future. I have always found your patterns excellent."

ESTELLA writes:—

"I was a few days in London last Autumn, and saw in several of the shop windows mantles in a 'light drab material, very rough. I think they called it 'homespun.' Did it become fashionable?"

No, the price at first was 4 or 5 guineas; they were afterwards marked at thirty shillings and two pounds. The few who bought them found that they soiled so easily, that they could only be worn for a short time.—EDITOR.

MAY.—A silk Polonaise is never worn over a woollen skirt. A silk skirt can be worn with any kind of polonaise.





December 1878

## Le Monde Élegant

Fig 1 is from Gribert and Co 18, Rue de l'Arbre sec, Paris  
 Figs 2 & 3 are from the Maison Costaud, 25, Rue des Jeuneurs, Paris

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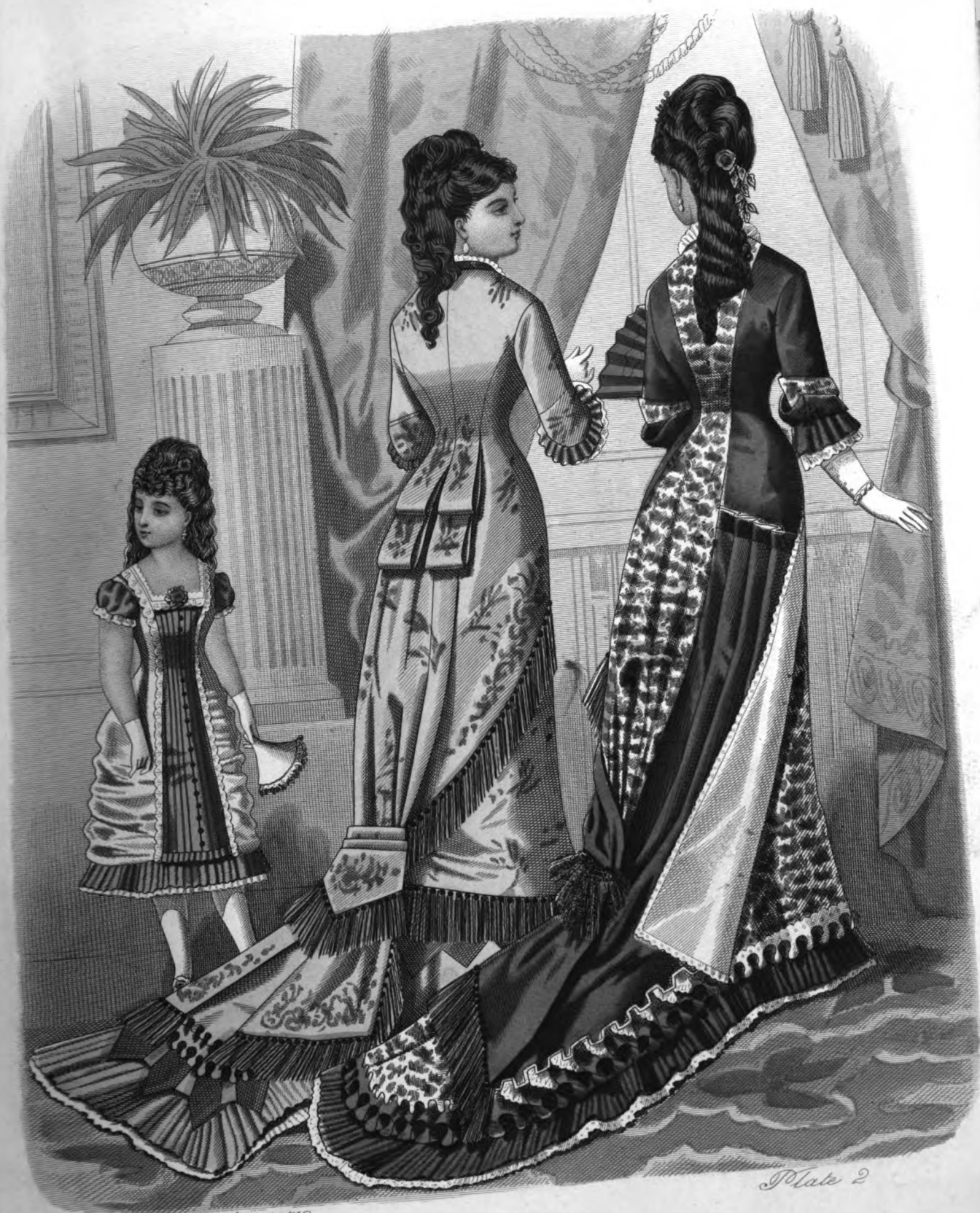


Plate 2

December 1878

# *Le Monde Élegant*

These Costumes are from the Maison Costadan 25, Rue des Jeuneurs, Paris  
and may be had at Messrs C. Gask & Co 56 to 63, Oxford St London









*December 1873*

*Plate 3*

# *Le Monde Élegant*

*These Costumes are by Madame Depiet, 20 Rue du 4 Septembre, Paris*





December 1878

Page 2

# Le Monde Élegant

These Costumes are by Madame Depiet.







December 1878

Plate 5

# Le Monde Éléant

These Bonnets & Hats can be had at Madame Desfontaines, 10, Boulevard des Capucines, Paris.  
 Made to order. Approved by the Queen and worn by the Empress of Russia.





# REVERSE VIEWS OF OUR PLATES OF COSTUMES.

PLATE 1a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 2a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 3a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 4a.



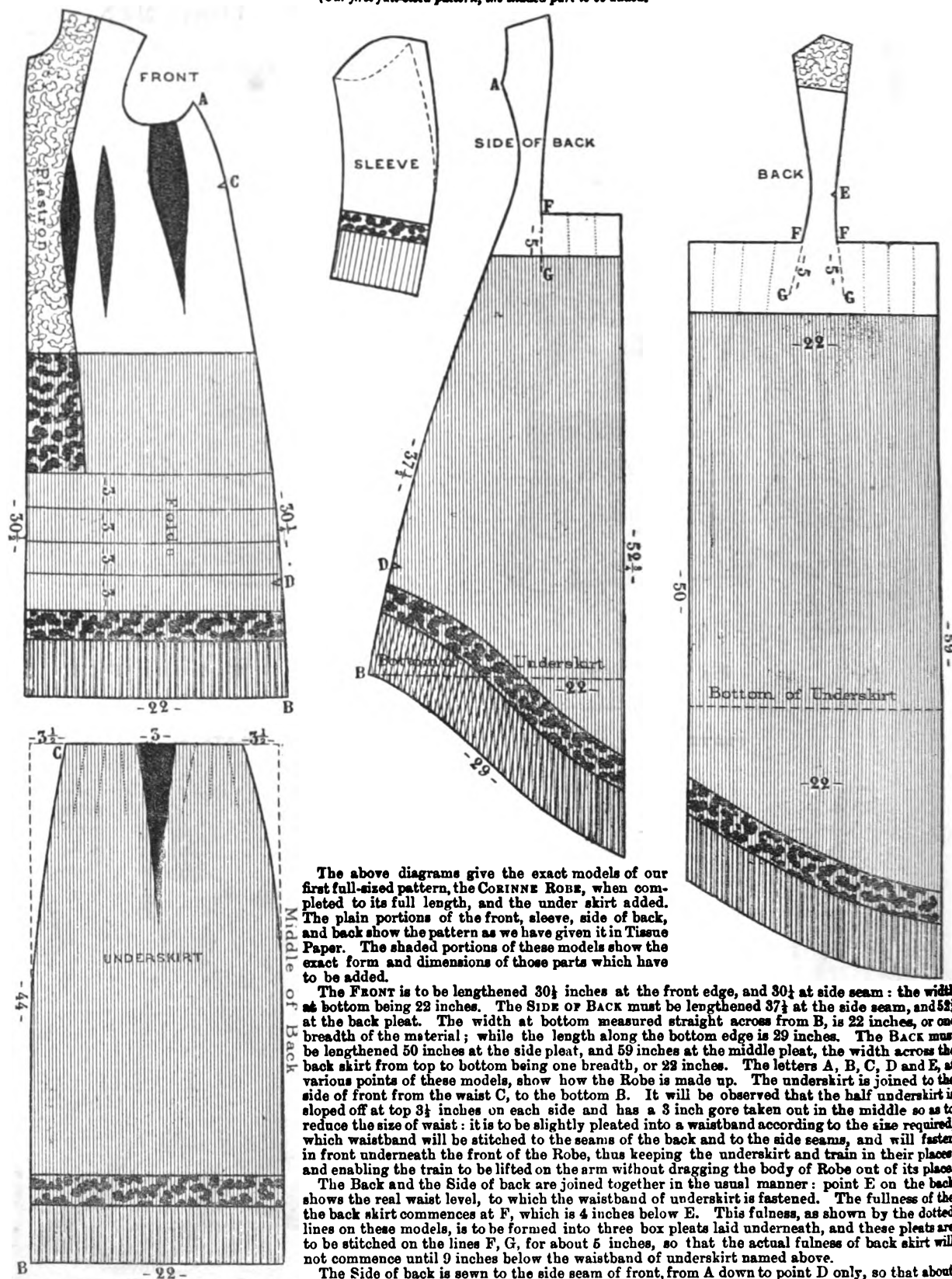
Fig. 1.

Fig. 2.

Fig. 3.

# THE CORINNE ROBE PRINCESSE à TRAINE,

(Our first full-sized pattern, the shaded part to be added.)



The above diagrams give the exact models of our first full-sized pattern, the CORINNE ROBE, when completed to its full length, and the under skirt added. The plain portions of the front, sleeve, side of back, and back show the pattern as we have given it in Tissue Paper. The shaded portions of these models show the exact form and dimensions of those parts which have to be added.

The FRONT is to be lengthened 30 1/2 inches at the front edge, and 30 1/2 at side seam: the width at bottom being 22 inches. The SIDE OF BACK must be lengthened 37 1/2 at the side seam, and 52 1/2 at the back pleat. The width at bottom measured straight across from B, is 22 inches, or one breadth of the material; while the length along the bottom edge is 29 inches. The BACK must be lengthened 50 inches at the side pleat, and 59 inches at the middle pleat, the width across the back skirt from top to bottom being one breadth, or 22 inches. The letters A, B, C, D and E, at various points of these models, show how the Robe is made up. The underskirt is joined to the side of front from the waist C, to the bottom B. It will be observed that the half underskirt is sloped off at top 3 1/2 inches on each side and has a 3 inch gore taken out in the middle so as to reduce the size of waist: it is to be slightly pleated into a waistband according to the size required, which waistband will be stitched to the seams of the back and to the side seams, and will fasten in front underneath the front of the Robe, thus keeping the underskirt and train in their places, and enabling the train to be lifted on the arm without dragging the body of Robe out of its place.

The Back and the Side of back are joined together in the usual manner: point E on the back shows the real waist level, to which the waistband of underskirt is fastened. The fullness of the back skirt commences at F, which is 4 inches below E. This fullness, as shown by the dotted lines on these models, is to be formed into three box pleats laid underneath, and these pleats are to be stitched on the lines F, G, for about 5 inches, so that the actual fullness of back skirt will not commence until 9 inches below the waistband of underskirt named above.

The Side of back is sewn to the side seam of front, from A down to point D only, so that about 9 or 10 inches of the lower part of the train, D to B, is left open, and this gives facility for the train being lifted up or carried over the arm as shown on the colored plate. In the Front, the part of the Plastron that we have given in tissue paper has the brocade marked in outline; on the part of Plastron which has to be added, the brocade is shaded. The folds are formed of separate pieces laid across as indicated.

N. B.—To save material, the upper part of underskirt may be made of stiff muslin, or any cheap material, only using the silk as high up as it will be seen when the train is carried on the arm.



THE  
*Ladies' Monthly Magazine,*  
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 680

DECEMBER, 1878.

VOL. 55.

### Observations

#### ON LONDON AND PARISIAN FASHIONS.

We had a conversation the other day with one of the most eminent French Noblemen, a gentleman of very refined taste combined with great artistic knowledge. Our subject was the Exhibition: he said he had seen it several times, and thought the building and its surroundings showed that the designers were of what is called the "New school;" they ignored all kinds of beauty, and all the ideas to be derived from the study of the classic models: the "New school" consisted of a jumble of all styles, commencing with the Chinese, and combining the Japanese, the Indian, with all the additions that could enter into a brain of an eccentric artist. He thought that the building altogether showed the commencement of a decline in French art. We replied that we could not give an opinion upon this subject, but asked him if he had been round that department where they were exhibiting the very beautiful Ladies' costumes? In this branch we thought he must allow that art, as represented by fashion, had not begun to decline. Certainly not, said he, our Ladies still stand pre-eminent in taste.

We shall now describe a few of the latest novelties. Dress is improving in elegance: the *Princesse* or classic style is increasing in favor, it shows a well made figure to the greatest advantage; the English Ladies never had a style so suited to them. The train is now no longer an inconvenience, the dress-holders have nearly arrived at perfection, and now that the new style of throwing the train over the arm has come into vogue, no more inconvenience can be experienced. Short skirts of course will always be worn, the lower classes can wear no others, but few Ladies will have a desire to dress like them. By wearing a short dress a Lady appears much shorter than when she wears a train.

Dress skirts are now no longer drawn tight over the hips, but on the contrary are made to

fall gracefully from the waist: the dress is plain at front and nearly so at sides, but the back is made slightly *bouffante*.

There is a great variety in the styles of evening and dinner dresses, the square train is in great favour, although the round train is still much worn.

Sleeves for ball dresses are extremely short; being in fact, very little more than foliage passing over the arms, edged by lace or fringe. For dinner costume sleeves keep half long.

For bonnets the principal materials are the smooth felt, and the long haired felt or *plûche*, but velvet and satin will never be discarded. The favorite trimmings are gilt feathers, small birds and parts of birds, and ostrich feathers of various tints and colors, arranged to harmonise with the toilettes.

#### OUR PARIS LETTER.

Paris.

Ma Chère Amie,

I have heard of one or two instances lately, of the unfairness of the Parisian tradesmen to English Ladies, who had come over to see the Exhibition. At some of the very large drapery establishments, they have tables outside covered with various articles which they sell at nearly cost price: it is the same inside, all small articles are equally cheap: you begin to purchase these cheap articles, and go on to purchasing silks, satins, etc. When the bill is delivered you find that the high-priced articles are nearly double the price you would have had to pay in London for goods of the same quality. Another caution I will give you:—Many tradesmen go round to boarding houses, and hotel-keepers, and state that they are willing to give a commission of 25 per cent. on the bill of any one they recommend. I have now said enough on this unpleasant subject.

Let me now describe to you a very beautiful dress I have seen worn by our most elegant and graceful Contesse E. de M——y; it was of *feutre* brocade silk trimmed with point *d'Alençon*, the dress was *en Princesse*, with a long square train, on which was laid a wide box-pleat, on the right side of the square cut body was placed a bouquet of *Caroubier* and white roses. The bonnet matched the toilette, and was worn rather far back; a spray of *Caroubier* and white roses fell on the hair.

I saw the fair and ever lively Contesse Violette in a *Princesse* dress of pale blue brocade, trimmed with raised striped straw-colored velvet and blue satin; the front of the dress was of the said striped velvet, the body of brocade closing only at the waist, and turning back to form the square train which was trimmed, all round by a *riche* of straw-colored velvet, relieved here and there by a bow of blue satin; the bonnet was white, trimmed with 3 blue feathers and a *touffe* of straw-colored roses at the back.

CONTESSÉ DE B——.

## THE FULL-SIZED PATTERNS.

The Patterns are all suited for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams, are already given to these Patterns, so that the seams need not be allowed for when cutting out, except in materials that require extra wide turnings in.

The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the Editors will be happy to supply the deficiency post free, during the month after publication, on receipt of a letter or post card addressed to them at 1, Kelsö Place, Kensington, London, W.

### THE CORINNE ROBE À TRAINÉ.

The first full-sized pattern is the new Corinne Robe, as represented on the second figure of our first colored plate. This pattern is an exact copy of the dress that we named in our last month's number, as then being prepared for the *Duchesse de R—z*, and it will be found to be absolutely perfect in style and fit. The Duchesse is considered to possess one of the finest figures in Europe, and we shall therefore in future adopt the form of this dress body as our model type or standard pattern.

We have given the upper parts of front, sidepiece, and back, and the whole of the sleeve. The form of the *plastron* and the square trimming at the back is indicated by pricking. The manner of completing this pattern to its full length, and of cutting the underskirt, are fully explained on our seventh plate.

### THE IRENE BALL DRESS FOR A CHILD.

Our second full-sized pattern is the *IRENE EVENING ROBE*, for a little girl about 10 years of age. Its appearance when made up is shown by the first figure of our second colored plate. The pattern consists of four pieces, viz.:—*Gilet* or *Plastron*, front, side of back, and back. The *plastron* is given complete in its full length, but the other three pieces will all require lengthening 17 inches at the bottom; this lengthening will give sufficient stuff to form the skirt in horizontal folds, as shown on the colored plate.

## Description Of the Plates of Costumes.

### PLATE THE FIRST.

Fig. 1.—The "Eva," an elegant *Visite* in beautiful blue cloth, trimmed with fur and *passementerie*. Closes at the side under the left sleeve. It will take 4 yds. of 54 inch cloth; 5 yds. of fur; 3 ornaments for sleeves and back, and one for the front; 1 yrd. fur for muff.

Fig. 2.—The "Corinne," a *Princesse Robe* of silk and velvet brocade. At last our *modistes* have hit upon a simple plan for giving us, combined, a walking dress and a visiting costume. With the aid of our full-sized pattern, this toilette will be very easy to reproduce. The back dress forms a long and full *Princesse* train; the fulness starts from a little below the waist, and forms 3 box plaits. The *plastron* and headings of the frilling are of the velvet brocade. The under skirt, which is a continuation of the front of the dress, is trimmed by a pleating and a brocaded band like the front. The train has an opening 10 inches deep at the bottom of side seam, so as to drape gracefully everywhere, when raised on the arm. To save material, the upper portion of the back under-

skirt may be made of stiff muslin. This dress will require:—19 yds. of silk 22 inches wide, and 2½ yds. velvet brocade.

We give the full-sized pattern of this very novel and elegant robe.

Fig. 3.—The "Mignon" *Visite* of richly embroidered cloth, trimmed with fringe. It will require 3 yds. of 54 inch cloth, and 5 yds. of fringe.

The dress is of *Caroubier* silk. It will take 14 yds. of silk 22 inches wide.

This *Visite* may, by a slight alteration in the front edge of sleeve, be cut from our first full-sized pattern for November.

### PLATE THE SECOND.

Fig. 1.—Little girl's ball dress of blue silk and white muslin: will require to make it, 3½ yds. of blue silk; 1 yd. of white muslin; 24 buttons.

We give this pattern full-sized.

Fig. 2.—*Princesse* dress of mastic brown silk, embroidered by hand, and trimmed with fringe to match the colors of the embroidery: the *tablier* and the two ends of the *casaque* are looped upon the square train. To make this toilette will require, 17 yds. of silk; 7½ yds. of fringe; 24 buttons.

Almost all dresses are now of the *Princesse* form, although they may sometimes appear otherwise; they are all made on a foundation of stiff muslin, or on thin silk, or any other inexpensive material, so as to lighten the dress for the wearer, and also to save expense.

Fig. 3.—*Princesse Robe* of *Caroubier* silk and brocade, with *revers* of white silk, edged by narrow chenille gimp. The long tabs are trimmed by fringe matching the brocade in color, and are laid one across the other upon the train. Will require:—10 yds. of *Caroubier* silk 22 inches wide; 9 yds. of brocade; 3 yds. of fringe.

### PLATE THE THIRD.

Fig. 1.—A young Lady's dinner dress of mouse-colored silk and pink silk; to make it up as an inexpensive toilette for a young lady, you may use grey woollen muslin de l'Inde, and pink tarlatan or muslin; these combinations are much worn. This toilette consists of a *Robe Princesse* with a loose train, that can be carried on the arm, made in a similar way to our first full-sized pattern. The bottom of under skirt is of pink silk, forming narrow frills all round to a height of 14 inches. The dress is arranged on a foundation of stiff muslin, and will require 9 yds. of pink silk; 8 yds. grey silk; 2 yds. of pink ribbon; 24 buttons.

This tunique is similar in general form to the *Parisian Tunique* given on plate 7 of our No. for April last. The fronts must of course be made to open en cœur, and the back skirt must be prolonged to form the train.

Fig. 2.—Dinner toilette of sky-blue silk, and havannah silk with darker satin stripes. The

*revers* are embroidered by hand, but may be replaced by a piece of lace laid on the *revers*: the body forms a *gilet*. Will take:—9 yds. of striped havannah silk; 8 yds. sky-blue silk; 10 bouquets of dark brown flowers, consisting of corn-flowers, buds, and grass.

Fig. 3.—Ball dress of plain white silk, and brocaded white and green silk, trimmed with foliage and fringe. The foliage falls over the train, and then is looped up on both sides. The sleeves are extremely short: we do not admire this innovation, but we must indicate the fashion and leave the matter to the good judgement of our fair readers. Will require:—11 yds. of plain white silk; 3 yds. brocade; 2½ yds. fringe; 4½ yds. foliage.

#### PLATE THE FOURTH.

Fig. 1.—Ball dress of pink silk, and white silk with lace and garlands of roses. The upper skirt of pink silk, is made to fit close over the hips, as far as the first plait, then it is a little full to give grace to the folds. The skirt is of white silk, the fullness starts 18 inches below the waist, and then spreads into a fan-shaped train. The garland of roses falls upon the train. The *gilet* is of white silk, trimmed with lace. Quantities required:—9 yds. of pink silk; 12 yds. of white silk; 7 yds. of white lace; 2 yds. of garland or foliage.

Fig. 2.—Ball Dress of white silk and light havannah brocade, trimmed with fringe and foliage. The havannah train is slightly gored from the waist to the gathering under the bouquet of roses, thence it widens to form a graceful train: the front is all *bouillonné* and trimmed with upright rows of foliage. Will take:—6 yds. of brocaded havannah silk; 10 yds. of white silk; 3 yds. of foliage; three bouquets of roses; 4 yds. fringe.

Our second full-sized pattern for February last gives the form of the upper part of this robe. It will of course require lengthening considerably to form the skirt, and the train and pleats must be added to the lower part of back skirt.

Fig. 3.—Dinner dress for a young lady, of mauve silk and brocade trimmed with *broderie d'Alsace*. The back of skirt is entirely formed of pleats: the train is of medium length, the upper skirt has two *revers* of brocaded silk, and is slightly draped at back: the *tablier* is round and trimmed with *broderie d'Alsace*: between the *plissés* of front is a flounce of brocade, edged with embroidery. It will require:—3 yds. brocade; 11 yds. of mauve silk; 3 yds. of *broderie d'Alsace*; 24 buttons.

#### PLATE THE FIFTH.

No. 1. Straw BONNET of the new color called "Vieil or" tint: the inside of front is finished by a *bandeau* and a twist of ruby-colored satin; at front and right side of crown are two ostrich feathers of the same color as the bonnet, and from these feathers start bands of the ruby satin, each fixed near the back of crown by a clasp of bright gold, starting from

which, two bands are carried to the edge of brim, where they terminate in long floating ends.

No. 2. Black beaver HAT, having the right side of brim turned up and lined by black satin; the turned up portion of brim is crossed by a band of black satin ribbon, which also forms bows at front of crown; a band of the ribbon is carried round the left side to the back: at right side is a black wing feather accompanied by a group of ostrich feathers.

No. 3. BONNET of ivory-colored felt; the crown is encircled by a broad ostrich feather trimming of the same color; at the right side is a *bouquet* of tea-roses, accompanied by buds and variegated foliage, and there are strings of ivory-colored ribbon.

No. 4. Morning CAP of white muslin; the crown forms a puff, which is partially concealed at front and at sides by a broad double frill of muslin, having in its centre a garland of dark foliage accompanied by some yellow berries. At the back is a lappet of muslin, finished by fringe and surmounted by a small spray of the dark leaves.

No. 5. HAT of ruby-velvet: the brim is turned up and the velvet covering the crown, is arranged in a succession of folds; at the left side are three steel grey ostrich feathers, having gilt centres, these are accompanied by a twist of gold cord, and a steel-grey wing feather. At back are two puffings of the ruby-velvet, and a bow of steel-grey silk, at right side of which appears a second wing feather.

No. 6. HAT of soft felt, of the fashionable ivory shade of white: the brim is turned up, and is bound by scarlet velvet; in front is a large puffing of ivory-colored terry velvet, which extends partly over the crown; at the left side is a tropical bird, accompanied by a long ivory tinted ostrich feather.

No. 7. CAP of white Brussels net and lace with trimmings of cherry-colored ribbon and foliage. The front forms a festoon of net with a double edging of narrow lace: the back forms a rounded point, and the sides are prolonged to form draped lappets; these lappets are ornamented by a bow and long ends of the ruby ribbon, at the front of the cap is a bow, and at right side is a rosette of the ribbon; the crown is partially covered by a thick spray of small green leaves.

No. 8. Small fancy CAP or HEAD-DRRESS of white muslin, forming a puff enclosed by a pleated frill edged by narrow lace; at the front is a large bow of golden brown ribbon, and at back are loops and short ends of similar but narrower ribbon, which also forms an open loop, with a group of short ends.

No. 9. BONNET of grey felt: the inside of front is trimmed by a thick *rouleau* of cherry-colored velvet, which is carried in a festooned form to the front of crown; the velvet also forms folds at sides of front; is partially covered by two grey ostrich feathers with gilt centres; the strings are also of cherry-colored velvet, and the back is trimmed by two rows of gold cord.

No. 10. BONNET of cream-colored plush: the crown is enclosed by a folded band of satin of the same color, and the strings are of cream-colored satin ribbon: the bonnet is trimmed by three ostrich feathers of the same shade.

No. 11. HAT of black felt; the brim is turned up and is partly covered by black velvet; the crown is enclosed by a broad and twisted band of velvet, fastened at left side by two rings of green beads: at the back are two curled ostrich feathers.

No. 12. CAP of white muslin; the crown forms a large puff and is encircled by a frill of embroidered muslin; at front is a group of bows of black satin ribbon, accompanied by some small flowers and foliage; and at the sides are smaller groups of bows: the back is finished by loops of the ribbon, which start from under the muslin frill.

All these Bonnets, Hats and Caps are by MADAME DUFOURMANTELLE, 30, Boulevard des Italiens, Paris.



# CHRISTMAS AT CALVERLY.

## CHAPTER I.

"I think we ought to go," said the young husband.

"So do I," dutifully responded the young wife, "but—"

"Oh yes! I know what you mean, you would like to keep Christmas at home, and so should I, but I think mother has set her heart upon having us, and the girls seem inclined to be very friendly."

"Well, I must make their acquaintance sometime, and Christmas is as good as any other; but let me read all the letters."

A family budget had been received that morning at the Brompton villa, and Mrs. Eustace Denham, having no near relations of her own, was naturally inclined to be curious concerning the widowed mother and sisters of her husband, who resided in a distant county, and whose acquaintance she had yet to make.

Estella Denham was an orphan, an heiress, and a two month's bride. The hurried preparations for her marriage, and its extreme quietness, owing to the recent death of her father, had precluded the possibility of her becoming known to her future relatives, and it was with keen curiosity, slightly tempered however by nervousness, that she contemplated the proposed Christmas visit.

The principal letter in the family budget was from Mrs. Denham, written jointly to her son and daughter, affectionately pressing for their company, with a slight but touching allusion to the diminishing chances of her participation in future family reunions.

A slight moisture rose in the bride's fine eyes as she concluded this letter, and she affectionately pressed her husband's hand before opening the prim-looking packet, which was addressed to her by Miss Denham, the eldest of the four sisters at Calverly.

"Dear Brother and Sister,

Mother informs me that she has asked you to come to Calverly for Xmas. I trust you will do so. I look forward to making Estella's acquaintance. I am much engaged now in finishing an altar-cloth which I am working for the church for Xmas day. I shall however so arrange my affairs, as to be able to devote a good deal of time to you, and I trust to interest you in the various schemes I have in hand for the good of our poor. You are both young, and have had no experience in the stewardship of the wealth with which you are entrusted, but are, I doubt not, willing to be instructed. I anticipate, for you, great pleasure and profit in the company and acquaintance of the Rev. W. Sebastian, our rector, who is greatly prized in this favoured parish.

I remain, Your affectionate Sister,  
ANASTASIA DENHAM."

Letter No. 2, was written in a dashing, semi-masculine hand, and the paper, instead of crest or monogram, bore a design in scarlet and gold, of a dog's head and crossed riding whips.

"Dear Eustace and Estella,

So glad you are coming, as of course you are. There will be a jolly meet at Calverly Gorses on Jan. 3rd. Bring your pink, Eustace. Your old friend, Guy Creswick, is at Salton. Sir Geoff. will mount you as usual, and Estella too. Boney and Bruff are well.

Your loving Sister,  
KATE DENHAM."

The next epistle was written in faint, undecided characters, and was superscribed "To My New Sister." It was profusely underlined.

"I feel sure, dearest Estella, (for very dear you seem to me already) that a happy Christmas is coming. It is so sweet to picture your coming to our old home, the home of your Eustace's boyhood, the spot where he first saw the light, the scene of his earliest recollections. A fond welcome awaits you, dearest, and I feel a conviction that you and I are to be friends, united by closer links than those of mere relationship. My heart seems to tell me that there will subsist between us the fond ties of sympathy, and that we shall often roam together through the realms of romance and poetry. Do not you feel this, my sweet sister? Adieu, I almost count the minutes until I can hold you to my long-ing heart. Meanwhile,

I remain yours fondly and devotedly,  
S. DENHAM."

"Ah!" said Eustace as Estella concluded, "I always thought mother was hard on poor Sarah at her baptism. She should have been called Rose, Violet, Ianthé, Maud, or some equally romantic name. That homely "Sarah" weights her rather heavily."

Estella laughed. There was one more letter, a neat-looking epistle, clearly written, and concisely worded.

"My dear Eustace,

I hardly like to include Estella until we know her better. I hope you will come to us for Christmas. I think dear mother has set her heart upon it, and the girls are all very anxious to see you both. Please let us know as early as you can, that no arrangement we can make shall be wanting for your comfort. I hope the weather will keep dry and fine, that your journey may be a pleasant one, and that Estella may form a favourable opinion of Calverly scenery. Please let us know if you have any preference as to rooms, &c., and if the market cart will be large enough for your luggage. I hope Estella will wrap up well for the journey, the wind blows very cold over Calverly Gorses, as you know.

Your affectionate Sister,  
DOROTHEA DENHAM."

"Dear Dorrie," said Eustace warmly, as Estella concluded, "she is the same little thoughtful woman as ever. Dorothea is our household angel, Estella, as you, dearest," he added fondly, "will be its star."

## CHAPTER II.

The wind did blow very cold over Calverly Gorses on the 21st of December, as Eustace

Denham drove his wife in the pony carriage from Calverly station to Calverly village, and Estella felt glad to nestle closer to him, and wrap her rich furs more tightly around her.

Calverly House was soon reached, the ponies having long left behind the humble steed who drew the market cart containing the luggage. Eustace assisted his wife to alight; the inner glass door of the house was thrown open, and Estella entering found herself in a warm flower-scented atmosphere. She stood a moment, leaning on her husband's arm, and then found herself clasped in a warm embrace by the dearest old lady she had ever seen.

Estella always retained a confused remembrance of the next few minutes, during which her new sisters welcomed her, and she was led into a spacious drawing-room. After remaining here in general conversation about five minutes, Mrs. Denham herself rose, and conducted her son's wife to the pretty rooms appointed for her. Estella was charmed with them, and felt touched by the loving care displayed in their arrangement. She thanked her new mother tenderly, who replied,

"Well, my dear, I am glad you are pleased, but Dorrie undertook all the arrangements, you must thank her, if you think thanks are needed. I do not."

When dinner was over, Estella was conducted to a snug sofa in the drawing room, round which her new sisters clustered, each seeming anxious to produce a favorable impression.

Anastasia exhibited the altar-cloth, now rapidly approaching completion; asked Estella's advice concerning the shading of a particular passion-flower in a prominent position; exhibited her clothing-club books, and penny savings-bank accounts, and then proceeded to supply information concerning the Rev. Walter Sebastian, who was evidently the solar centre of Miss Denham's inner life.

Kate brought forward some dashing pen-and-ink sketches of hunting scenes, and indulged Estella with a spirited description of the Calverly steeplechases.

Sarah—whose unpoetical cognomen none could have guessed from her romantic appearance—brought a book of poems, and seated herself on a low stool by Estella's sofa, where she read choice selections from her volume, which selections were broken in upon from time to time by some remark entirely foreign to the subject from one or other of her sisters.

Dorothea made tea, concocting the beverage with rare skill, and dispensing it with quiet grace.

When Eustace joined the ladies, Mrs. Denham suggested music, and Estella gladly joined her husband in some of their favorite duets.

The sisters were all musical. Anastasia, who delighted in Beethoven and Mozart, executed a lengthy solo of a strictly classical character, Estella, who had now seated herself between her husband and his mother, listened with pleasure, and at the same time quietly watched the sisters. Kate pushed aside her pen-and-ink sketches in some disorder, and opened the evening paper, which Eustace had put down on his entrance.

Sarah lounging on the sofa, still read her poems, but Estella marked more than one stifled yawn from the romantic student.

Dorrie, released from the tea-tray, had taken Anastasia's place at the centre-table, where she quietly put in order the scattered club-books, and various documents which her eldest sister had used to illustrate her useful works for Estella's benefit. That done, she silently applied herself to the altar-cloth, and Estella remarked how richly and rapidly the passion-flower grew under her nimble fingers. She laid it down, however, as Anastasia rose from the piano, and vacated her sister's place.

Kate next complied with the general request for a song, and broke forth into a sparkling operatic air, which she rendered brilliantly. During her performance the "household angel" had returned the pen-and-ink sketches to their portfolio, and the portfolio to its place on a distant side table.

Sarah contributed her musical mite to the general entertainment, singing in a sweet, but not strong voice, a sentimental ballad of love, faded flowers, and death.

Lastly, by general consent, Dorrie was called upon for a song.

"What shall it be, mamma?" she said cheerily, rising at once.

"*Far Away*," dear," said Mrs. Denham.

In a clear, firm voice Dorothea complied. There was something so sympathetic in her voice, and in her manner of singing, that Estella was touched beyond her wont, and the rare tears rose to her eyes. She saw that Mrs. Denham was similarly affected, and the hands and eyes of the two women met, as each thought of dear ones far away, who had

"*Gone from earth for ever.*"

### CHAPTER III.

At their late breakfast the next morning, the family at Calverly House were surprised by visitors. Sir Geoffrey Ercott, and his

friend Grey Creswick, had walked over from Salton Park to congratulate their old chum Eustace Denham on his marriage, and to be presented to his young wife.

After the introductions were made, and conversation became general, Estella was aware that Sir Geoffrey Ercott assumed a bearing towards Kate Denham, which was not warranted by mere friendship. Being desirous of enlightenment on the matter, when the gentlemen had bade them a temporary farewell, prior to a stroll through the village to meet the postman, Estella seized the chance of speaking to Kate alone as they left the breakfast room together.

Kate pleaded guilty to the "soft impeachment," and willingly followed Estella to her room, where she told the particulars of her recent engagement.

"You see," said Kate candidly, "we suit each other so well, that it seems quite a natural thing, and Geoffrey certainly wants someone to overawe that trainer of his, and, in fact, to look after the animals generally. We are to be married in April."

"But," said Estella quietly, "Sir Geoffrey has a very large establishment of servants, has he not?"

"Oh!" laughed Kate, "you are thinking of my lack of domestic virtues, but I shall have Dorrie to stay with me. She is a capital manager, and that arrangement will leave me perfectly free."

The conversation was here interrupted by the entrance of Miss Denham, at whose coming Kate flew away.

"Estella," said Anastasia, "I came to ask you to come down, Mr. Sebastian is here. I am most anxious for you to see him."

Perhaps Estella's mind was matrimonially toned by her conversation with Kate, but she certainly fancied a note of consciousness unheard before in her sister's voice, and she said,

"Have you an especial reason for wishing me to know Mr. Sebastian, Anastasia?"

"I have," replied Miss Denham, "and I may as well tell you at once, dear, that I am engaged to Mr. Sebastian. We shall be married at Easter."

Estella hastened to offer her congratulations, which Anastasia received with wonted gravity.

"I have an earnest life before me," she said in reply, "and I feel it a great privilege to be allowed to work with so worthy a man. My time will be spent entirely for the poor who surround us, and my reward will be to see them better and happier for our united efforts."

"It is a noble work, said Estella warmly, and added hesitatingly, "your own home too—"

"Oh," smiled Anastasia, "I fear I am not very domesticated, but I shall be near mamma, and I shall have Dorothea with me. She already assists me materially, and though her views are not as exalted as I could wish, she will be a stout right hand in all practical matters. But we will speak further on this at another time. Mr. Sebastian is impatient to see you."

Estella was pleased with her future connection, the somewhat rigid rector of Calverly. His manner, though at first cold and rather repellent, soon impressed her with a sense of the uprightness of his character, and unwittingly pointed to his self-denying spirit. He spoke affectionately of Dorothea, whom he stated he had just met on her way to the village, and alluded in warm terms to the value of her earnest help.

"But Dorothea may marry," suggested the young wife, who scarcely approved of the fraternal spirit which took no cognisance of the possibility that the "household angel" might some day gladden a home more especially her own than any in Calverly.

"I do not think it likely," said Miss Denham, placidly dismissing the subject.

Estella might have rejoined, but the thread of conversation was broken by the entrance of Sarah.

Mr. Sebastian shortly afterwards took his leave, and set out for the village accompanied by Anastasia, who was going to the school for the morning catechism.

"Oh!" sighed Sarah, as the rector and his bride-elect disappeared down the winding carriage-way, "how destitute of romance they are! how commonplace does their attachment seem! a feeling that has grown up among village children and old women, and will come to maturity among similar associations; untouched by the romance of parting, of absence, of distance, of oceans that separate, of forests that wave between faithful hearts—"

"You speak, dear," observed Estella, "as if you had a personal reason for such thoughts."

"I have," replied Sarah, "Ah! let me confide in you, open your sisterly heart to me, dearest Estella."

"It is always open to you all, dear Sarah," replied the young wife, "for Eustace's sake."

"Oh yes!" sighed Sarah, "you also love, and are beloved. But you two are united beyond the reach of ill fate, while I am separated from the sole object of my love. The wild



waves roll between our lives, and —"

"Is the gentleman abroad?" cruelly interrupted Estella.

"Oh yes! he is in India, that land of the sun, the climate of strange flowers and burning skies, of mystic beings and wild ceremonies, of all beauty and romance."

"May I ask his name?"

"Ernest," and then more slowly, "Ernest Brown."

With all her keen and kindly interest, Estella could not refrain from a passing feeling of amusement at the thought of the unromantic name which her sentimental sister-in-law seemed likely to bear, but she conquered her inclination to smile, and said gently,

"When is the marriage to take place?"

"It is not yet decided," sighed the fair Sarah, "but if Ernest cannot return before September, Mamma thinks I could go out to him, if Eustace thinks well of it."

"Then next year will make great changes here," said Estella, "why if Dorrie were to marry —"

"But Dorrie must not marry," said Mrs. Denham, entering the room in time to hear Estella's last words. "Dorrie must stay with her old mother always."

Estella thought of Dorothea Denham, her helpful homely ways,—her even temper and sunny disposition, and half sighed for the luckless man who was to lose all this,—aye, sighed for him, though he himself might never know how much he had lost.

"But here comes Dorrie," continued Mrs. Denham looking through the window, adding in a changed tone, "with Mr. Guy Creswick."

Now Estella had heard from her husband of luckless Guy Creswick, his virtues, his poverty, and his talent, and an idea crept into her mind as she noted the subtle change in Mrs. Denham's tone. Was Guy the unhappy man who was *not* to win the Calverly "household angel?" If so, Estella decided that he was more to be pitied than the unknown luckless wight, because he knew the value of the prize which was not to be for him. Meanwhile the couple, looking suspiciously flushed and excited, entered the room. Guy Creswick, holding a letter in his hand, advanced to Mrs. Denham.

"May I tell you the news, Mrs. Denham?" he said gaily, yet nervously withal, "Lord Warcourt has remembered me as he promised. I have got the Indian appointment."

"I am so glad, Guy," said Mrs. Denham, warmly, and her radiant face spoke with yet greater emphasis.

"But—" stammered Guy, "I must leave England in six weeks, and I want—Dorrie!"

"I daresay you do," said Mrs. Denham grimly, the radiance fading from her face, "but so do I."

"And so do her sisters," put in Estella maliciously.

"Sarah could go out with us, you know," pursued Guy hardily enough, now the first plunge was taken, and ignoring every one but Mrs. Denham.

Anastasia and Kate entered at this point, followed by Sir Geoffry and the rector. The news was told with much noise, and received with much delight, but Dorrie, looking shy and half-frightened, crept close to her mother, and hung fondly on her arm.

The rare tears were in Mrs. Denham's eyes, as she said, attempting to smile,

"Your fondling will not prevail, Dorrie. Guy must go to India without you. I cannot spare our household angel."

But for all she said then, Dorothea Denham was the first of four brides who trod upon spring flowers, when entering new lives after that Christmas at Calverly.

H. S.

## CHRISTMAS TIME.

It seems but yesterday, my wife,

That we were in our prime,  
That love began his magic life  
One happy Christmas time.  
I saw you fairest in the throng  
And graceful in the dance;  
There was deep music in your song,  
Strange glamour in your glance.  
And I was haunted by the rhyme,  
"Love is twice love at Christmas-time."

And when successive seasons crowned  
That early love of ours,  
And closest earthly ties were bound  
With little human flowers.  
We kept our homely, simple feast  
Among our children small,  
With gentle peace a welcome guest,  
And strong good-will to all;—  
We felt it true, that quaint old rhyme,  
"Love is twice love at Christmas-time."

We sit to-day, beloved wife,  
Together and alone,  
Far off across the sea of life  
Our nestling birds have flown.  
Come closer, darling, to my heart,  
And dry that silent tear,  
We keep our festival apart,  
But God's good peace is here.  
We feel the truth of that old rhyme  
"Love is twice love at Christmas-time."

H. B.

## The Court and High Life.

It is stated that His Royal Highness the Prince of Wales will honour Mrs. Gerard Leigh by a visit to Luton Hoo, during the first week in December. The visit, which is a shooting excursion, will be mainly of a private character. The birthday of His Royal Highness (Nov 9th) was kept as usual at Sandringham.

Our readers will have learnt with regret, of the loss recently sustained by H. R. H. The Grand Duchess of Hesse Darmstadt, (Princess Alice.)

The reception of the Viceroy of Canada, and the Princess Louise, was a very magnificent affair, and was the signal for general rejoicings throughout the Dominion.

The Duchess of Saxe-Meiningen (Princess Charlotte of Germany) daughter of the Imperial Crown Prince and Princess, is expecting a happy event, which will make our most gracious Queen a great-grandmother.

The German Empress has presented golden brooches to various ladies who showed kindness and sympathy to the sufferers on the occasion of the loss of the *Grosser Kurfurst*.

The coronation of the new Queen of Holland takes place at Amsterdam, and is to be the occasion of a series of *fetes*.

On the marriage of the Princess Thyra of Denmark to the Duke of Cumberland a proposal for voting a dowry of 50,000 crowns will be made in the Danish Chambers. The Royal pair, we believe intend to reside chiefly in England.

The marriage of the Countess von Bismarck, only daughter of the German Chancellor, to Count Rantzau of the house of Schleswig-Holstein was honoured by the presence of the Crown Prince and Princess.

## The Theatres.

**HER MAJESTY'S.** The Autumn season of Italian Operas at reduced prices is proving very successful at this house. Monar. Biset's splendid opera *Carmen* bids fair to become a great favorite. The libretto is one of universal interest and is based on some picturesque incidents of Spanish life. The score shows great originality of idea and a thorough command of all musical resources. The performance of the Opera have been honoured by the presence of H. R. H. H. the Prince and Princess of Wales, the Duke of Connaught and Prince Leopold. Among the other performances we must not forget to mention Meyerbeer's *Dinorah* in which Mdlle. Marimon appeared in perfect voice and was received with enthusiasm. *Fidelio*, *Der Frieschuts*, *La Traviata*, *Il Flauto Magico*, *Faust*, *Il Trovatore*, *Don Giovanni* and other favorite operas have also been performed in excellent style.

**DRURY LANE.** Here Mr. Chatterton's successful introduction of the standard classic drama shows that there is a marked revival in the public taste for this class of dramatic entertainment. *Othello*, *Hamlet*, *The Winter's Tale*, *Macbeth*, &c., have been performed in rapid succession: the entertainments have been varied by Colman's well known comedy, *The Jealous Wife*, and by the romantic drama of *Belphegor*, in which Mr Charles Dillon sustains his original character. In spite of the sad loss sustained by the death of Mr. Phelps, the company is a very strong one, including as it does, Messrs Charles Dillon, Ryder, Cowper, E. Compton, Mesdames Hermann Vesin, Wallis and Hudspeth. The pantomime is in active preparation: it is entitled *Cinderella*. The clever Vokes family is of course engaged.

**THE HAYMARKET.** Our view as to a revival of the taste for the legitimate drama is confirmed by the long continued success of Sheridan's well-known comedy, *The Rivals*, a success to which Mr. J. S. Clarke's clever acting as Bob Acres very greatly contributes. This is one of Mr Clarke's best impersonations, and deserves the highest praise for its humour and refinement.

**THE PRINCESS'S.** Here the regular winter season commences with a new and original drama *Number Twenty*, or *The Bastille of Calvados*, by Messrs Joseph Hatton and James Alberty. The attractions of the drama are enhanced by some stirring choruses and madrigals by the eminent composer Mr. J. L. Hatton. A very novel Ballet is also introduced.

**THE VAUDEVILLE.** Here *Our Boys*, invigorated by the Spanish tour from which Messrs James and Thorne have recently returned, are continuing their unprecedentedly successful career. Mr. Byron's clever comedy loses none of its attraction by repetition: it has hit the taste of the public to a ninety and promises to keep its place for another thousand or so of performances.

**THE ADELPHI.** At this house we have to record the continued success of Mr. Burnand's version of *Une Cause Celebre*, entitled *Proof*. It is probably, that the run of this exciting drama will be prolonged during the Christmas holidays. Miss Neilson will probably appear in a new drama during the early part of next year.

**THE STRAND.** The patrons of this favorite little house have an excellent programme offered to them in Burnand's comedy *Our Club* and the extravaganza of *Nemesis*. Miss Ada Swanborough and Mr. Vernon, have the leading parts in the comedy, and they are ably supported by Messrs Marius, Fenly, Cox, and Turner, and Miss Lottie Venne. *Nemesis* is received with great favour, and will, we expect, keep its place for some time.

**THE NEW ROYALTY.** That versatile and gifted writer, Mr. F. C. Burnand, has provided a most laughable burlesque for this pretty little theatre. It is called *Over-Proof*, and is of course founded on his own great Adelphi drama of *Proof*, now enjoying so long a run. This sparkling little burlesque is enriched with some of Mr Burnand's very "happiest thoughts," and abounds in jokes, puns, songs, choruses, and dances of the liveliest description. Miss Kate Santley must be congratulated on the production of a piece so amusing, and at the same time so healthy, as this of Mr. Burnand's.

## Correspondence.

Correspondents who desire answers by post must enclose a stamped and addressed envelope.

**ESTELLA writes:—**

"Why do all the Fashion Books except yours give Summer dresses in their Autumn Numbers.

The cause is that the plates in their Magazines have appeared a month before in Paris. Our plates, on the contrary, appear as soon as the costumes are designed by the Modistes.—EDITOR.

**INQUISITIVE writes:—**

"Will you pardon me for asking you why the 'sixpenny journals are so much larger than yours at 'a shilling'?"

The sixpenny journals are nearly all advertisements and puffs, with only one page of Fashion, which is generally of no use; whilst ours only contains useful matter, patterns that can be relied upon, and information which is worth double the price. Our Magazine contains twelve costumes of the latest fashions, theirs often contain an old colored plate, or plates and woodcuts of very little use. Most other Magazines depend for their profit upon advertisements and puffs, ours upon its larger sale and usefulness.—EDITOR.

**EDITHA.—**Blue is always fashionable, but let it be a light or dark blue.

**MARY.—**You can utilize your light blue brocade by trimming the black silk dress with it. Make the gilet, cuffs, pocket, and band across the *tablier* with the brocade. Trim the sides of dress with ribbon to match.

**GERTY.—**Many thanks for your appreciative remarks. We shall always answer your queries with great pleasure.